

## Introduction

Allegro, Moderato

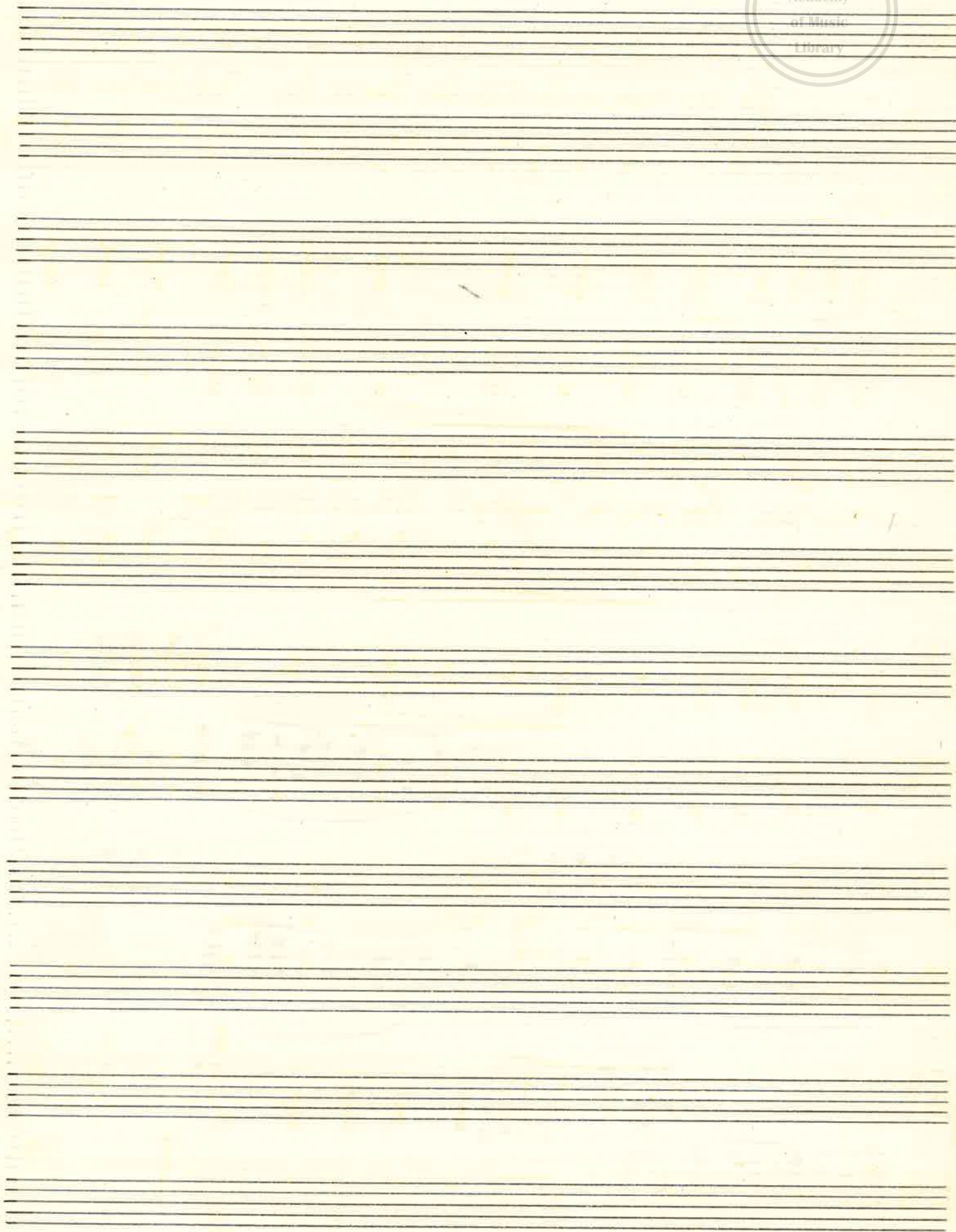
Handwritten musical score for piano, featuring three systems of staves. The score is marked with various dynamics and tempo indications in red ink.

**System 1:** The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking "Allegro, Moderato" is written above the staff. The first measure is marked with a red "p" (piano). The second measure is marked with a red "Piano". The system concludes with a double bar line.

**System 2:** The second system continues the piece. It features a red "Comet" marking above the staff. The system concludes with a double bar line.

**System 3:** The third system continues the piece. It features a red "Comet" marking above the staff. The system concludes with a double bar line.

The score is written on three systems of staves, each consisting of a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo marking "Allegro, Moderato" is written above the first system. The dynamics "p" (piano) and "Piano" are marked in red ink. The word "Comet" is written in red ink above the second and third systems. The score is written on three systems of staves, each consisting of a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo marking "Allegro, Moderato" is written above the first system. The dynamics "p" (piano) and "Piano" are marked in red ink. The word "Comet" is written in red ink above the second and third systems.





*Allegro molto*  
N: 1

# Victorious o'er the hateful Saxon foe

gms



**Tenor** *f*

**Bass** *f*

Vic-tor-ious o'er the hate-ful Sax-on foe. That fear-less rar-a-ges our

**Marziale.**

*f* *simili*

coun-try's face, Pen-drag-on! might-y! Uth-er's val-iant son.... we bid thee wel-come

we bid thee wel-come to thy halls..... a- gain.

we bid thee wel-come to thy halls..... a- gain.

we bid thee wel-come to thy halls..... a- gain.



Here - af - ter dare no

mor-tal arm with - stand, The mar-tial might of thine un-er-ring blade. Nor

nez - pon pierce thy a - da man-tine shield. Nor smite the sea-ly guar-dian



Cornel



Vic-tor-ious - we bid thee wel-come we bid thee wel-come to thy  
 Uth-ers val-iant son ..... we bid thee wel-come we bid thee wel-come to thy  
 halls ..... a- gain!  
 halls..... a- gain!  
 halls..... a- gain!



Here - aft - er dare no mort - al arm with - stand The mar - tial might of

Here - aft - er dare no mort - al arm with - stand The mar - tial might of

thine un - er - ring blade . Nor reap - on pierce thy a - dz - man - tine shield , nor

thine un - er - ring blade , Nor reap - on pierce thy a - dz - man - tine shield nor



smite the sea-ly guar-dian of thy helm. Ar-thur! in-vin-ci-ble by

smite the sea-ly guar-dian of thy helm. Ar-thur! in-vin-ci-ble, by

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished



*molto rit* ..... *a tempo*

on-ly by the shaft, That wins for thee a con-sort, us a Queen!

on-ly by the shaft That wins for thee a con-sort, us a Queen!

*molto rit* ..... ~~*Concert*~~ *a tempo*

*ff* > wel-come! we bid thee wel-come *ff* *rel*..... come!

wel-come we bid thee wel-come *ff* *rel*..... come!

*ff* ✓ ✓



Arthur. recit:

recit

Sweet is the sound of wel-come to the ear (Of war-riors)

*a tempo* *f*

home-ward wand-ing lies - es all To peace-ful arts re-  
cise

*a tempo* *f*

tor-ious let us turn you that our realm may be es tab-lished firm - for love can more than

*sf.*

might E're thrice full orb'd the moon has lit you light-ly slum-bering more, the

*pp* *trem.*





ad lib.

peer-less maid-on Guin-e-vere we'll call our-roy-al con-sort and our

nob-le Queen

Chorus

*f* Ar-thur in-vin-ci-ble, by er-'ry dart, Un-tem-pered by the

*f* Ar-thur, in-vin-ci-ble, by er-'ry dart, Un-tem-pered by the

*f*



gold-en flame of love: We greet thee van-quished by a maid-ens art. And

gold-en flame of love: We greet thee van-quished by a maid-ens art. And

*molto rit:* . . . . .

hail thy Gwin-e - vere our nob - le Queen

*molto rit:* . . . . .

hail thy Gwin-er - ers our nob - le Queen

*al tempo f.*



*Con energia*

Ar-thur in-vin-ci-ble by ex-ry

Ar thur in-vin-ci-ble by ex-----ry

*con energia*

Ar thur in-vin-ci-ble by ex-----ry

dart un-tem-pered by the gold-en flame of love

dart un-tem-pered by the gold-en flame of love

Two



*f*  
We greet thee van-quished by a maid-en's art. *re*

*f*  
We greet thee ..... van-quished *by* *2*

*f*  
We greet thee ..... *re*

*f*  
greet thee van-quished by a maid-en's art and hail thy Emi-e-re-re our

*f*  
greet thee *re* greet thee vanquished by a maid-en's art

*p*  
maid .... en's art *re* greet.....

*p*  
greet thee vanquished by a maid-en's art *re* greet thee van-quished by a

*p*  
roy-al Queen *re*



Hail thy Guin-e-vere our roy - al Queen, we greet thee ...

thee we greet thee we greet thee ...

maid-ens art and hail thy Guin-e-vere our roy - al

greet ... thee. we greet thee ...

... we greet thee van-quished ... we greet thee van-quished by a maid-ens

Queen we greet thee van-quished ... we greet thee van-quished by a maid-ens



art We greet thee van-quished by a maid-en's art and

art We greet thee van-quished by a maid-ens art and

*Coroist*

hail thy Guin-e-vere our roy-al Queen, We hail.... thy Guin-e-vere our

hail thy Guin-e-vere our roy-al Queen, We hail.... thy Guin-e-vere our

*Adagio*



roy- al Queen! our roy- al Queen! We hail thy

roy- al Queen! our roy- al Queen! We hail thy

Guin- e- vers our roy- al, roya... al

roy... al roy... al

Guin- e- vers our roy... al roy - al

roy... roy... al roy - al

Guin- e- vers our roy... al roy - al

roy... roy... al roy - al



*ff*

*Queen* we hail thy Guin-e- vere our roy .... al ... *Queen*

*Queen*

*Queen* we hail thy Guin-e- vere our roy .... al *Queen*

*Queen*

*Queen*

*ff*

*Queen*

Empty musical staves for piano accompaniment.



No. 1.

## "Victorious o'er the hateful Saxon foe"

Tenor

Bass

Piano

Chorus  
f  
Vict-or-ious o'er the hate-ful Sax-on foe, That fear-less ray-a-ges our

Vict-or-ious o'er the hate-ful Sax-on foe, That fear-less ray-a-ges our

coun-try's race, Pen-drag-on, might-y! Uth-er's val-iant son...! we bid thee wel-come,

coun-try's race, Pen-drag-on, might-y! Uth-er's val-iant son...! we bid thee wel-come,

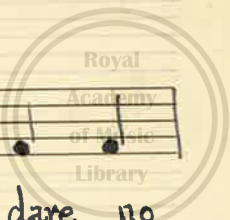
we bid thee wel-come to thy halls

a - gain .

we bid thee wel-come to thy halls

a - gain .





Here - af - ter dare no

Here - af - ter dare no

The first system of music consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts enter with the lyrics "Here - af - ter dare no". The piano accompaniment features a complex, flowing melody with many beamed sixteenth and thirty-second notes.

mor - tal arm with - stand, The mart - ial might of thine un - er - ring blade, Nor

mor - tal arm with - stand, The mart - ial might of thine un - er - ring blade, Nor

The second system of music continues the vocal and piano parts. The vocal lines are more active, with many eighth and sixteenth notes. The piano accompaniment provides a steady harmonic support with chords and moving lines.

wea - pon pierce thy a - da - man - tine shield, Nor smite the sea - ly guar - dian

Nor smite the sea - ly guar - dian

The third system of music concludes the page. It features the final vocal lines and piano accompaniment. The piano part has a prominent, rhythmic bass line with many beamed notes. The system ends with a double bar line.



Soprano

Alto



Handwritten musical score for Soprano and Alto voices, piano accompaniment, and a basso continuo line. The music is in G major (one sharp) and 4/4 time. The lyrics are: "of thy helm. Vic-tor-ious over the hate-ful Sax-on foe, That fear-less ra-ra-ges our coun-try's face; Pen-drag-on! might-y!" The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *ff* (fortissimo). The piano part features a prominent bass line with chords and a melodic line in the right hand. The basso continuo line is written in a single staff at the bottom, with a treble clef and a key signature of one sharp.





vic-tor-ious --- we bid thee wel-come, we bid thee wel-come to thy

Uth-ers val-iant son ----- we bid thee wel-come, we bid thee wel-come to thy

gr2

halls a - gain!

halls a --- gain!





Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

Here - aft - er dare no mor - tal arm with - stand, The

Handwritten musical notation on a single staff, continuing the melody from the previous line.

Handwritten musical notation on a single staff, continuing the melody.

Here - aft - er dare no mor - tal arm with - stand, The

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation for a piano accompaniment, consisting of two staves (treble and bass clef) with chords and arpeggiated figures.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

mar - tial might of thine un - er - ring blade, Nor weap - on pierce thy

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

mar - tial might of thine un - er - ring blade, Nor weap - on pierce thy

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation for a piano accompaniment, consisting of two staves (treble and bass clef) with chords and arpeggiated figures.



nor smite the sea-ly guar-dian of thy helm.

Ar-thur! in-vin-ci-ble, by ev'-ry dart, Un-tem-pered by the

Handwritten musical score for strings, measures 1-4. The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various notes, rests, and dynamic markings. The word "strings" is written in the center of the page, and "pizz." is written below it. The measures are numbered 1, 2, 3, and 4 at the end of each staff.

Cherus



gold-en flame of love; May'st thou be van-quished on-ly by the shaft, That

gold-en flame of love; May'st thou be van-quished on-ly by the shaft, That

The first system consists of a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staff.

The second system shows a piano accompaniment on a grand staff. It features a series of sixteenth-note runs in both the treble and bass staves, with some notes beamed together. The key signature remains one sharp (F#) and the time signature is common time (C).

wins for thee a con-sort, us a Queen! wel-come, we bid thee

wins for thee a con-sort, us a Queen! wel--come, we bid thee

The third system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C).

The fourth system shows a piano accompaniment on a grand staff. It features a series of sixteenth-note runs in both the treble and bass staves, with some notes beamed together. The key signature remains one sharp (F#) and the time signature is common time (C).



wel- come! wel- come!

wel- come! wel- come!

wel- come! wel- come!

wel- come! wel- come!

Arthur

Recit

Sweet is the sound of wel- come to the ear.

Of war- riors home-ward wend-ing lieg-es all;



*p* *dolce*

To peace-ful arts vic-tor-ious let us turn;

*f* *deciso.*

yea that our realm may be es-tab-lished firm - for love can move than

might.

Ere thrice full-orbed the moon hath lit you

*p.*

light-ly slumb'ring mere, the peer-less maid-en Guin--e-vere, we'll





*ff* *>* *>*  
Ar-thur! in-vin-ci-ble, by  
*ff*  
*tenor solo*  
call our roy-al con-sort and our nob-...le *ff* *chorus* Ar-thur! in-vin-ci-ble, by  
Queen.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs.

er-ry dart, Un-tem--pered by the gold-en flame of love, We  
ev-ry dart, Un-tem--pered by the gold-en flame of love, We

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs.



greet thee van-quished by a maid-en's art, And hail thy Guin-e-vere our

greet thee van-quished by a maid-en's art, And hail thy Guin-e-vere our

no---ble Queen!

no---ble Queen!



Con energiz

Royal  
Academy  
of Music  
Library

Ar--thur, in - vin - ci - ble, by ev - - - - - ry

Ar - - - - - thur, in - vin - ci - ble, by ev - - - - - 'ry

dart, Un - - - - - tem - - - - - pered by the gold - en flame of

dart, Un - - - - - tem - - - - - pered by the gold - en flame of





love, *f* we greet thee van-quished by a

love, *f* we greet thee ..... van - quished

love, *f* we greet thee

love, *f* we greet thee van-quished by a maid-en's art and

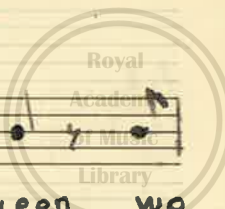
maid-en's art, we greet thee we greet thee van-quished by a

by a maid...en's art, we

we greet thee van-quished by a maid-en's art, we

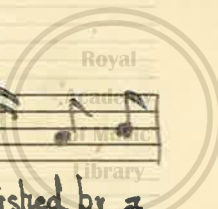
hail thy Queen our ro-yal Queen!





maid-en's art, And hail thy Guin-e-vere our roy-al Queen, we  
greet - - - - - thee, we greet thee, we  
greet thee van-quished by a maid-en's art, and hail thy Guin-e-vere our  
we greet - - - - - thee, we  
greet thee - - - - - we greet thee van - - - - - quished - - - - - we greet thee  
greet thee - - - - - we greet thee van - - - - - quished - - - - - we greet thee  
roy - - - - - al Queen; we greet thee van - - - - - quished - - - - - we greet thee  
greet thee - - - - - we greet thee van - - - - - quished - - - - - we greet thee





*f*  
van-quished by a maid-en's art, We greet thee van-quished by a

van-quished by a maid-en's art, We greet thee van-quished by a

The piano accompaniment for the first system consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady harmonic foundation with chords and moving lines.

maid-en's art, and hail thy Guin-e-vere our roy-al Queen, We

maid-en's art, and hail thy Guin-e-vere our roy-al Queen, We

The piano accompaniment for the second system continues with two staves. It features more complex chordal textures and arpeggiated patterns, supporting the vocal lines above.



Handwritten musical score for a song, likely a hymn or anthem, featuring vocal parts and piano accompaniment. The score is written on ten staves, with the first two staves for each system containing vocal parts and the remaining staves containing piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "hail - - - - - Thy Queen! we hail thy Queen! we hail thy Queen! we hail thy Queen!"

The score is divided into four systems, each with two vocal staves and piano accompaniment. The lyrics are written below the vocal staves.

System 1:   
Vocal 1: hail - - - - - Thy Queen!   
Vocal 2: hail - - - - - Thy Queen!   
Piano: Accompaniment for the first system.

System 2:   
Vocal 1: roy - - - - - al Queen!   
Vocal 2: we hail thy Queen!   
Piano: Accompaniment for the second system.

System 3:   
Vocal 1: roy - - - - - al Queen!   
Vocal 2: we hail thy Queen!   
Piano: Accompaniment for the third system.

System 4:   
Vocal 1: roy - - - - - al Queen!   
Vocal 2: we hail thy Queen!   
Piano: Accompaniment for the fourth system.





Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "vere our roy- al, roy- al". The music is in G major (one sharp) and 2/4 time. The piano part features chords and arpeggiated figures.

Handwritten musical score for four voices and piano accompaniment. The lyrics are: "Queen! We hail thy Crin-e-vere our roy- al Queen!". The music is in G major and 2/4 time. The piano part includes chords and arpeggiated figures. The section concludes with a double bar line.



Nº2

Mid the glory of the Springtime

Arthur - Tenor

cantabile con grazia

Andantino

Mid the

glor - y of the spring-time by the light - ly rip - pling mere, Soft - ly

glid - ing first I saw thee, Gold - en tress - ed Guin - e - vere ....

In the saf - fron light of sun - down, 'neath the



ce --- dans fra-grant shade ; When the night-in-gales clear thro'-ted, sweet ly

*dolce e legato*  
soun-ded through the glade. Gen-tle mai-den

beau -- ty la -- den, me a cap -- -- tive

thou hast made, gen -- -- tle mai -- -- den



beau - - - ty la - - - - - den, me a cap - tive

thou hast made, me a cap - - - - - tive thou - - - - - hast

made!

Blew the balm - - - - - y breeze of eve - - - - - ning, warm - - - - - ly



waf-tered from the west, When thy wing-ed lov-ing

glan-ces, woke the pas-sion in-my breast.

Low-ly lap-ping washed the wave-lets, o'er the

moon-ill-um-ined strand, As we par-ted sor-row heart-ed, from our



*adagio, legato*



bat-tle-stric-ken land. Gen - - - the mai - - - den

Handwritten musical score for the first system. It consists of a vocal line in G major (one sharp) and a piano accompaniment in G major. The vocal line begins with a treble clef and a common time signature. The piano accompaniment begins with a grand staff (treble and bass clefs) and a common time signature. The lyrics "bat-tle-stric-ken land. Gen - - - the mai - - - den" are written below the vocal line.

beau - - - - ty la - - - den, let me claim thy

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics "beau - - - - ty la - - - den, let me claim thy" are written below the vocal line.

match - - - - less hand, Gen - - - - the maid - en

Handwritten musical score for the third system. It continues the vocal and piano parts. The lyrics "match - - - - less hand, Gen - - - - the maid - en" are written below the vocal line.

beau - - - - ty la - - - - den, let me claim thy match - - - - less

Handwritten musical score for the fourth system. It concludes the vocal and piano parts. The lyrics "beau - - - - ty la - - - - den, let me claim thy match - - - - less" are written below the vocal line.





hand, thy matchless hand!

The musical score is handwritten on aged paper. It begins with a vocal line in treble clef, key of D major (two sharps), and common time. The lyrics "hand, thy matchless hand!" are written below the notes. The vocal line is followed by a piano accompaniment consisting of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a series of chords and moving lines. The score is divided into measures by vertical bar lines. There are some handwritten annotations, including a "p" (piano) dynamic marking and a "ff" (fortissimo) marking. The notation includes various note values, rests, and accidentals.

Below the first system of music, there are seven additional systems of empty musical staves, each consisting of a single five-line staff. These staves are provided for further musical notation.



N<sup>o</sup> 3

Part I.

Scene 2.

# "Lightly we glide"

Chorus of Lake spirits.

Beit - Beware the Music

The piano introduction consists of two systems of staves. The first system has a treble clef staff with a 2/4 time signature and a bass clef staff. The second system also has a treble clef staff with a 2/4 time signature and a bass clef staff. The music is written in G major (one sharp) and 2/4 time. There is a large red '5' written in the center of the page between the piano introduction and the vocal entries.

*p dolce*

The first vocal entry is on a single treble clef staff. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The melody is simple and graceful.

Light-ly we glide, o'er the still tide, Borne on the soft-summer

*p dolce*

The second vocal entry is on a single treble clef staff. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The melody is identical to the first entry.

Light-ly we glide, o'er the still tide, Borne on the soft summer

The piano accompaniment for the first vocal entry is on a grand staff (treble and bass clefs). It features a series of sixteenth-note chords in the right hand and a simple bass line in the left hand.

The piano accompaniment for the second vocal entry is on a grand staff. It continues the pattern of sixteenth-note chords in the right hand and a simple bass line in the left hand.

*cres*

The third vocal entry is on a single treble clef staff. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The melody is identical to the previous entries.

breez - - es;

When the re-prieve of gold-en eve,

*cres*

The fourth vocal entry is on a single treble clef staff. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The melody is identical to the previous entries.

breez - - es;

When the re-prieve of gold-en eve,

The piano accompaniment for the third vocal entry is on a grand staff. It features a series of sixteenth-note chords in the right hand and a simple bass line in the left hand.

The piano accompaniment for the fourth vocal entry is on a grand staff. It continues the pattern of sixteenth-note chords in the right hand and a simple bass line in the left hand.

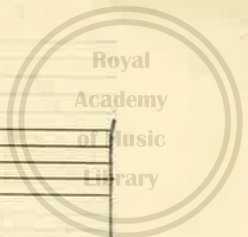


mor-tals from lab-or re-leas-es, light-ly we glide,

o'er the still tide, Borne on the soft sum-mer breez-es,

When the re-prieve, of gold-en eve, mor-tals from lab-or-re-





*rall* *a tempo*

leas - - - - - es .

leas - - - - - es .

*rall* *a tempo*

The first system of handwritten musical notation. It includes two vocal staves at the top, each with the lyrics "leas - - - - - es .". Below them is a piano accompaniment consisting of two staves (treble and bass clef). The tempo markings "rall" and "a tempo" are written above the piano staves.

The second system of handwritten musical notation, consisting of two staves (treble and bass clef) for piano accompaniment. It continues the musical piece from the first system.

*leggerando f* *cres*

*f* Swift-ly we glide O'er the fierce tide, Borne on the

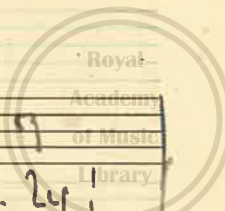
Swift-ly we glide O'er the fierce tide, Borne on the

The third system of handwritten musical notation. It includes two vocal staves and piano accompaniment. The lyrics "Swift-ly we glide O'er the fierce tide, Borne on the" are written under the vocal staves. The tempo markings "leggerando f" and "cres" are written above the piano staves.









*p* soft-ly! *p* soft...ly!

ing where fan-tas-y pleas-es!

*p* Light-ly we glide, o'er the still tide, Borne on the soft summer

Light-ly we glide, o'er the still tide, Borne on the soft summer

*f* breez-es; when the re-prieve, of gold-en eve, mor-tals from *cres*

*f* breez-es; when the re-prieve, of gold-en eve, mor-tals from



*rall* - - - - - *With closed lips*  
lab-or re-leas - - - - - es!  
*rall* - - - - - *With closed lips*  
lab-or re-leas - - - - - es!

Empty musical staves for piano accompaniment.

Musical staves for piano accompaniment, including a grand staff with treble and bass clefs.

Arthur *Recit*

What strains are these, that wake the slumbring mere?



Merlin



Be-ware the mus-ic--- of the mys-tic maids! That

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in treble and bass clefs. The lyrics "Be-ware the mus-ic--- of the mys-tic maids! That" are written below the vocal line.

Guard the mag-ic brand, - but for our quest, the hour is

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics "Guard the mag-ic brand, - but for our quest, the hour is" are written below the vocal line.

right, and full orb'd shines the moon, a-mid her star-ry

Handwritten musical score for the third system. The lyrics "right, and full orb'd shines the moon, a-mid her star-ry" are written below the vocal line. The piano accompaniment features some double bar lines and slurs.

sis-ters;

Send them with me!

Handwritten musical score for the fourth system. The lyrics "sis-ters;" and "Send them with me!" are written below the vocal line. The piano accompaniment continues with various musical notations.



Arthur

Merlin

Naught but the play of moon-beams on the mere.

-hold a-gain, for 'tis not ev'ry eye can view the vis-ion

of the won-drous blade.

Arthur

*cres*

Naught but the fil-my va-pours, Yet me



thinks, I see an arm of ee-rie light a -- ris

*Merlin* *ff*  
ing! 'Tis well, by cour-age thou shalt win the branzl!

*pp*  
Spir- its of air,  
*pp*  
Spir- its of air,



wit- less of care, Borne on the lake lov- ing breeze - - -

wit- less of care, Borne on the lake lov- ing breeze - - -

-- es, Wand- ing the blade, wond- rous- ly made,

-- es, Wand- ing the blade, wond- rous- ly made,

*f* *cres*

*f* *cres*

*ff*

*f* *Allegro*

wait- ing the her- o! *Molto f*

A- vaunt, ye empt- y shades, your task is done, be -



Anthe

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- hold the her-o of your ead-ritch song. Yield! Yield!

yield - - - - - in the name of heaven!

Here used voices



pp

Sound-ed the Kneel, Brok-en the

Sound-ed the Kneel, brok-en the

Cor

Spell, Van-ished the charm of the ag-es, Wel-come to

spell, van-ished the charm of the ag-es, Wel-come to

thine, Her-o di-vine, Sung by the seer and the sag-

thine, Her-o di-vine, Sung by the seer and the sag-



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first two staves have "es" written below them. The third and fourth staves are piano parts. The fifth and sixth staves are vocal parts with "p Closed lips." markings. The seventh and eighth staves are piano parts with "fp" markings. The ninth and tenth staves are piano parts.



# Part I Prelude

J. M. S.

Andante religioso

ppp

*Piano* *org.*

*Piano* *org.*

*organ clear*

*Harp alone*

*Coronet*





Handwritten musical notation on a grand staff (treble and bass clefs). The music consists of a single melodic line in the treble clef, featuring eighth and sixteenth notes, with rests in the bass clef.

Handwritten musical notation on a grand staff. The treble clef contains a melodic line with a *truu.* marking above it. The bass clef contains a few notes, including a half note with a sharp sign and a whole note with a flat sign. A *sp.* (sforzando) marking is present above a note in the bass clef.

Handwritten musical notation on a grand staff. The treble clef contains a complex passage with many beamed notes and rests. A red *Cornet* marking is written above the staff. The bass clef contains a melodic line. A red *Cornet* marking is also written above the staff on the right side.

Handwritten musical notation on a grand staff. The treble clef contains a complex passage with many beamed notes and rests. A red *Cornet* marking is written above the staff. The bass clef contains a melodic line. A red *Cornet* marking is also written above the staff on the right side.

Handwritten musical notation on a grand staff. The treble clef contains a complex passage with many beamed notes and rests. The bass clef contains a melodic line.

Handwritten musical notation on a grand staff. The treble clef contains a complex passage with many beamed notes and rests. The bass clef contains a melodic line.

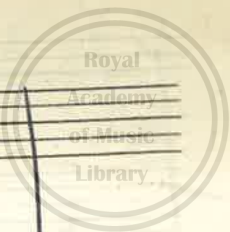




Handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The manuscript is written in dark ink on aged paper.

At the bottom left, the word *her* is written in cursive script.





*slow*

Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals, with some notes marked with a sharp sign.

*Concert*

*Harp*

Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals, with some notes marked with a sharp sign. A large red 'X' is drawn over the first staff.

Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals, with some notes marked with a sharp sign.

Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals, with some notes marked with a sharp sign.

Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals, with some notes marked with a sharp sign. A large red 'X' is drawn over the first staff.

*Maestro*

Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals, with some notes marked with a sharp sign.

Conc. 2. 2. 2.



Recit

Part 1<sup>st</sup>  
Scene 3<sup>rd</sup>

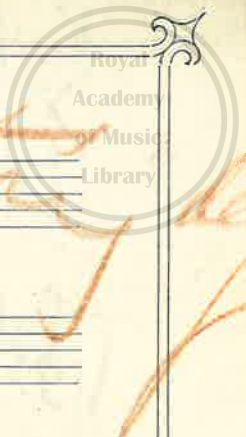
'Star of departing day'  
"Another noon hath sped"

Recit

N<sup>o</sup> 4

Guinerene

*Star of Departing day*



Handwritten musical notation for the first system, consisting of a vocal line and a piano accompaniment line.

Handwritten musical notation for the second system, including a large orange '6' written above the staff.

Handwritten musical notation for the third system, featuring a vocal line with many notes and a piano accompaniment line.

Handwritten musical notation for the fourth system, including a vocal line and a piano accompaniment line.



Recit-

Crüneren

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A - no'then noon hath sped, nor comes my Love, *cres*

where-fore must he tar-ry?



Part 1<sup>st</sup> *Cruciveren* "Star of departing day"

Scene 3

*Larghetto*, *preghiera quasi religiosa* *mf*

Star of de-part-ing day Lend me thy gen-tle ray

*rit* *a tempo*

g. have lost my trust-ly heart-ed love I have

*rit* *a tempo* *dolce*

lost my trust-ly heart-ed love

*mf*

Say hath thy wake-ful eyes Be-hold him from the sky Bright noam-er of the



*2* *molto rit* *pp*

pur-ple plains a-bore----- Star of descending Night

*horn collar*

*cresc*

Lead me thy sacred light that I may seek my

*compassion f.*

much-en-dur-ing love that I may seek my much-en-dur-ing

*tranquillo* *dim.*

love, that I may seek my much-enduring love



*pp misterioso*

Q tell me sil-ent beam

*pp*

*alce*

tell me sil-ent beam Bides he by mur-mining stream 'bides he by

*st*

*cres* *ff* *dim*

mur-mining stream Or hast thou borne him to the plains--- a

*p*

-born ! hast thou borne him to the plains a-



*mults* *a tempo* *pp* *estto voce*

- love Star of all shadowing night, Lend me thy lingering

*a tempo*

right: for I must find my faithful hearted love for

*accel*

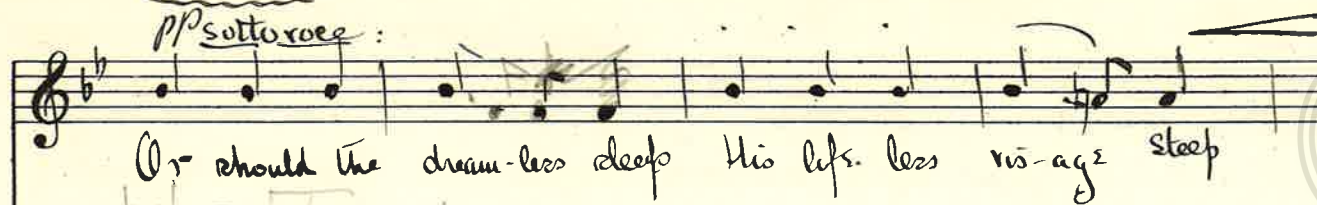
I must find my faithful hearted love, must find my

faithful faithful hearted love *a tempo* *delus*



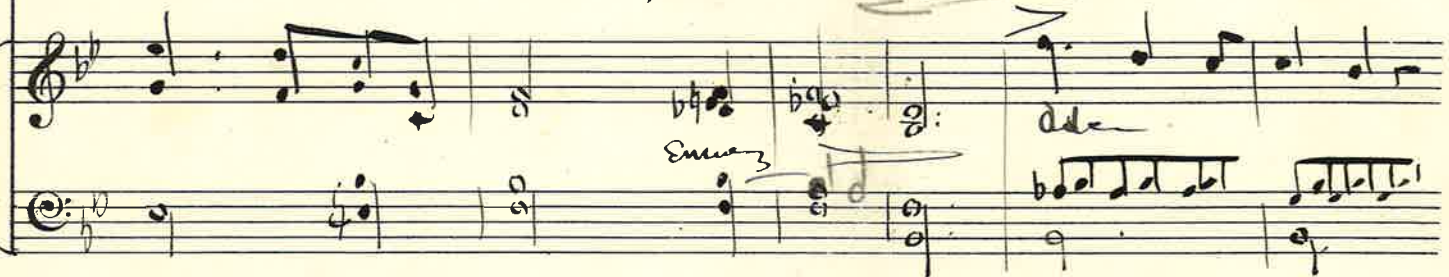
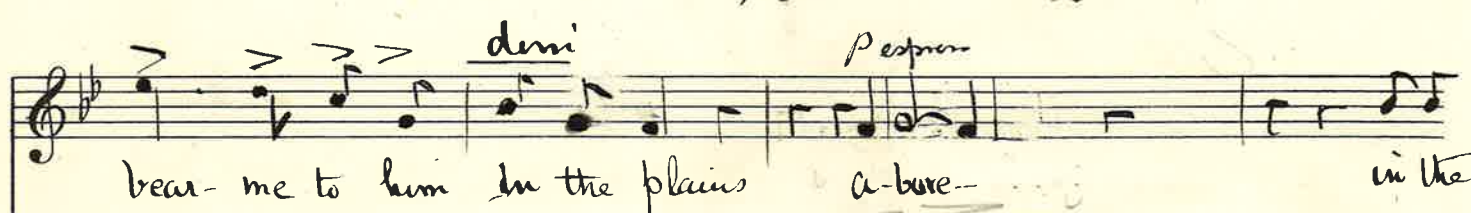
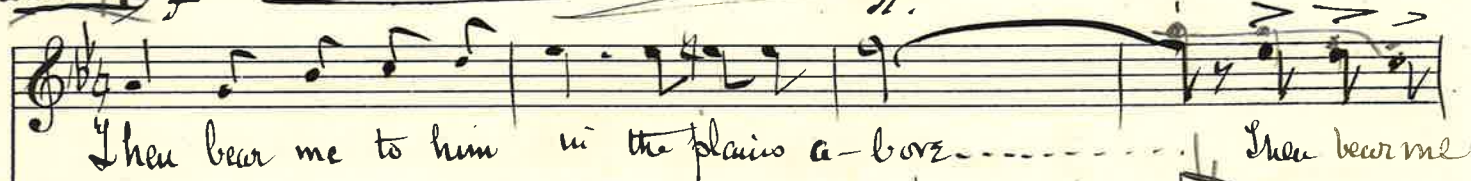
*Piu lento*

*pp sottovoce*



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*Allegro f*







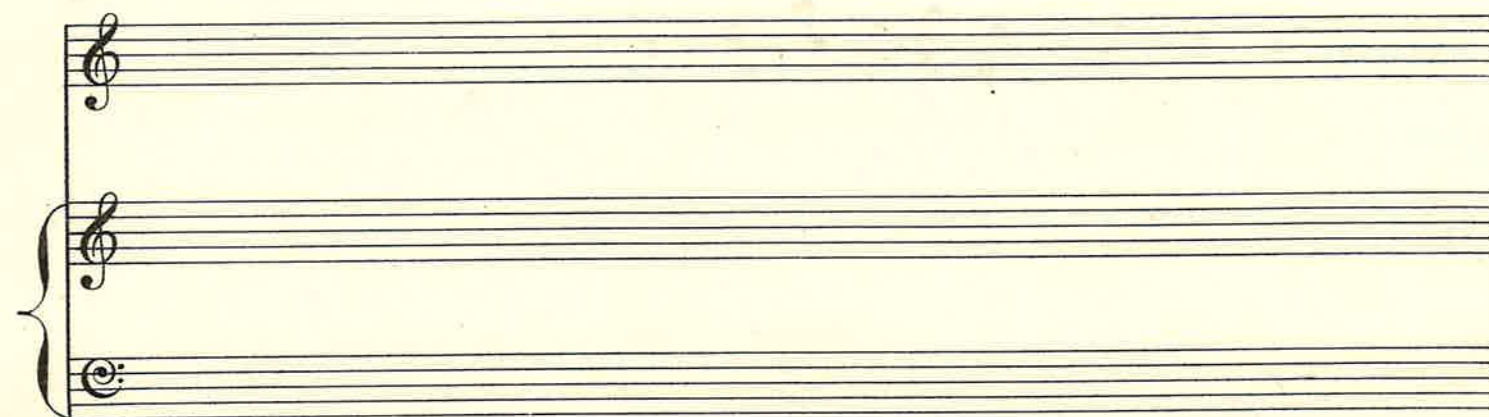
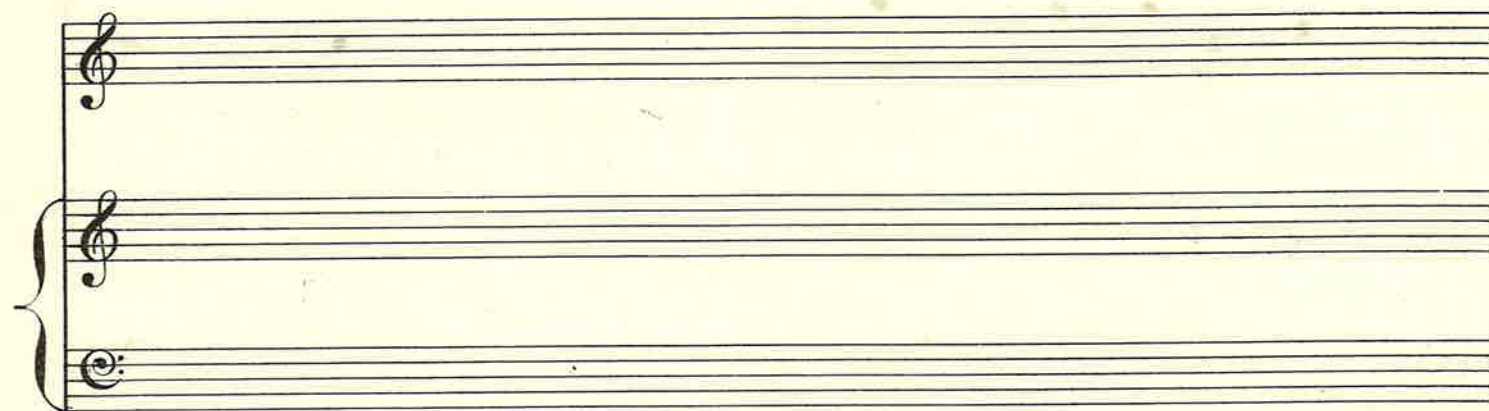
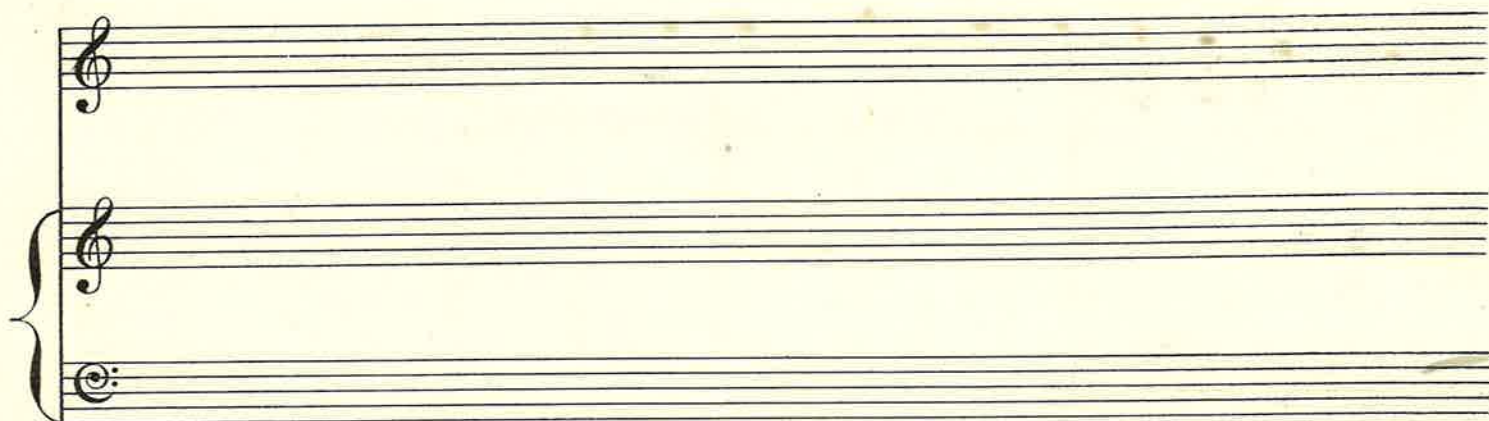
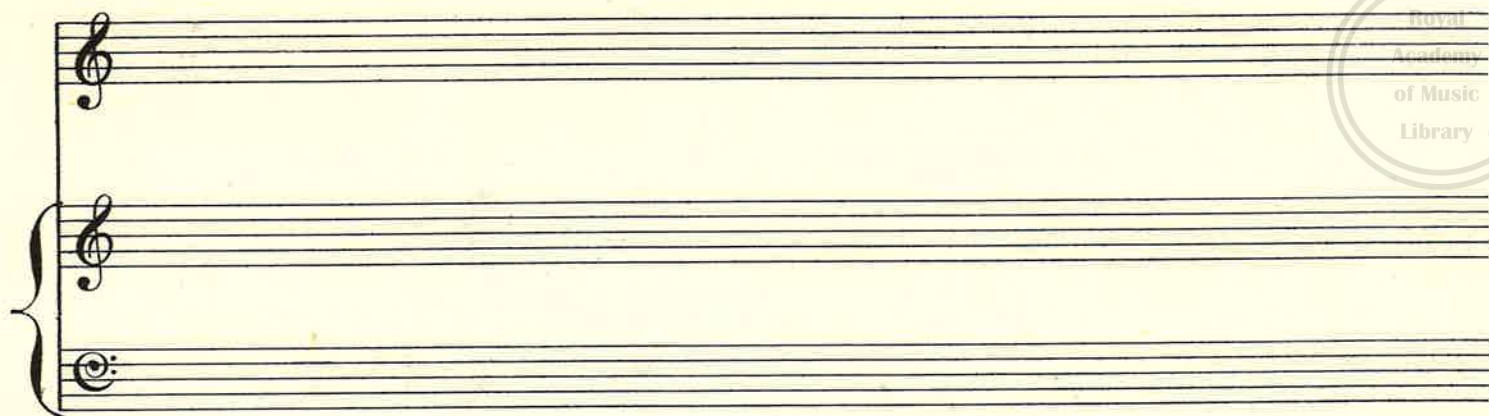
Handwritten musical notation on a grand staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/8 time signature. The melody is written in the treble staff, and the accompaniment is written in the bass and tenor staves. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical notation on a grand staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/8 time signature. The melody is written in the treble staff, and the accompaniment is written in the bass and tenor staves. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical notation on a grand staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/8 time signature. The melody is written in the treble staff, and the accompaniment is written in the bass and tenor staves. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical notation on a grand staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/8 time signature. The melody is written in the treble staff, and the accompaniment is written in the bass and tenor staves. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.







Recit Guinevere

'hank! the sound'

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6

Hank! the sound of horse-men hurry-ing home-ward.

lo! tis he--- my An-thur, bear-er of the mag-ic blade!

Arthur

Guinever

Be-hold the brand, the guer-don ren-der me. 'Tis thine brave Knight in



*f* *Cres*  
fier-y tri-al true, 'tis thine to cher-ish, 'tis thine to cher-ish

hap- - - - - pe-er weal or woe!



Handwritten musical score for the first system, consisting of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody of eighth and sixteenth notes. The second staff is a treble clef with a key signature of one flat, containing a series of chords. The third staff is a treble clef with a key signature of one flat, containing a series of chords. The bottom staff is a bass clef with a key signature of one flat, containing a series of chords and a long note with a slur.

Handwritten musical score for the second system, consisting of two staves. The top staff is a treble clef with a key signature of one flat, containing a melody of eighth and sixteenth notes. The bottom staff is a treble clef with a key signature of one flat, containing a series of chords. The lyrics "Gentle me are the" are written below the top staff, and "There is a land beyond the roll my son" are written below the bottom staff.

Handwritten musical score for the third system, consisting of two staves. The top staff is a treble clef with a key signature of one flat, containing a series of chords. The bottom staff is a treble clef with a key signature of one flat, containing a series of chords. The lyrics "There is a land beyond the roll my son" are written below the top staff.

Handwritten musical score for the fourth system, consisting of two staves. The top staff is a treble clef with a key signature of one flat, containing a melody of eighth and sixteenth notes. The bottom staff is a treble clef with a key signature of one flat, containing a series of chords. The lyrics "Child of deepening gloom in" are written below the top staff.



No 4.

"Love of my youthful days"

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Arthur

Love of my youth-ful days my loved one still -- loved with a love that

warm-eth with the years; Sore have I sighed for this thir-ee hap-py hour, To

Guinevere

rall Love of my youth-ful days my loved one still --  
a tempo

bind our souls in gold-en bonds of love.

my loved one still

rall a tempo



Looved with a love that warm-eth with the years, Sore have I sighed for  
my lov'd one still, Sore have I

this thrice hap-py hour, To bind our souls in gold-en bonds of love.  
sighed to bind our souls in gold-en, gold-en bonds of love.

Sore have I sighed for this thrice hap-py hour, To  
Sore have I sighed for this thrice hap-py hour, to bind our souls in



bind our souls in gold-en bonds of love, of love, Sore have I  
gold-en bonds of love, of love of love, Sore have I

sighed for this thrice hap-py hour... sore have I sighed for this thrice hap-py  
sighed for this thrice hap-py hour, Sore, sore... sore have I

hour... to bind our souls in gold-en bonds of love, to bind our souls in  
sighed... sore have I sighed, sore have I sighed to bind our souls in



gold -- en bonds of love.

gold -- en bonds of love.

This block contains the first system of a handwritten musical score. It features two vocal staves at the top, both in treble clef with a key signature of one sharp (F#). The lyrics 'gold -- en bonds of love.' are written below each staff. The first staff has a melodic line with eighth and sixteenth notes, while the second staff has a similar line with some rests. Below the vocal staves is a piano accompaniment consisting of two staves in grand staff notation (treble and bass clefs). The piano part includes a complex bass line with many sixteenth notes and chords, and a treble part with fewer notes and some rests.

This block contains the second system of the handwritten musical score, which is purely instrumental. It consists of two staves in grand staff notation. The piano part continues with intricate sixteenth-note patterns in the bass and more melodic lines in the treble. The notation is dense and detailed, typical of a 19th-century manuscript.

Guinerere

I love of my youth-ful days thine ac -- cents thrill, my bo - som throb-bing?

This block contains the third system of the handwritten musical score. It begins with the title 'Guinerere' written in a decorative, slightly stylized font. Below the title is a vocal staff in treble clef with a key signature of one sharp. The lyrics 'I love of my youth-ful days thine ac -- cents thrill, my bo - som throb-bing?' are written below the staff. The piano accompaniment continues with two staves in grand staff notation, featuring a very active bass line with many sixteenth notes and chords, and a treble part with more melodic lines.



*fi*  
with the love of years, Stay, hap-py mom-ent, tar-ry bles-sed hour! that

binds our souls in gold-en bonds of love - that binds our

souls in gold-en bonds of love.





stay! stay! stay, hap-py mom-ents stay!

stay! stay! stay, hap-py mom-ents stay! - stay! stay hap-py mom-ents stay!

Love of my youth-ful days thine ac-cent's thrill, my bo-som

Love of my youth-ful days my loved one still - - - - - loved with a love that



throb-bing with the love of years, Stay, hap-py mom-ent, tar-ry bles-sed  
warm-eth with the years, Sore have I sighed for this thrice hap-py hour, To

hour, that binds our souls in gold-en bonds of love! that  
bind our souls in gold-en bonds of love

binds our souls in gold-en bonds of love! in gold-en bonds of  
bind our souls in gold-en bonds of love!





love, my loved one  
love of my youth-ful days my loved one

Handwritten musical score for the first system. It consists of three staves. The top staff is a single melodic line with lyrics "love, my loved one". The middle staff is a single melodic line with lyrics "love of my youth-ful days my loved one". The bottom staff is a piano accompaniment for a grand piano, with a treble and bass clef joined by a brace. The key signature has one sharp (F#) and the time signature is common time (C).

still!  
still!

Handwritten musical score for the second system. It consists of three staves. The top staff is a single melodic line with lyrics "still!". The middle staff is a single melodic line with lyrics "still!". The bottom staff is a piano accompaniment for a grand piano, with a treble and bass clef joined by a brace. The key signature has one sharp (F#) and the time signature is common time (C).

A series of empty musical staves at the bottom of the page, consisting of three systems of three staves each.



Part 1  
Scene 3

# 'Love of my youthful days'

Duet  
Soprano & Tenor

Nº 4

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Arthur

Love of my youth-ful days my loved one still... Loved with a love that

warm-eth with the years; Sore have I sighed for this thrice hap-py hour, So

Gueniver

Love of my youth-ful days my lov'd one still -

bind our souls in gold-en bonds of love.

my loved one still,





Lured with a love that warm-eth with the years Sore have I sighed for  
my lov'd one still, Sore have I

this three hap-py hour, To bind our souls in gold-en bands of love.  
sighed to bind our souls in gold en, gold-en bands of love.

Sore have I sighed for this three hap-py hour, To  
Sore have I sighed for this three hap-py hour, To bind our souls in





bind our souls in gold-en bonds of love, of love,  
gold-en bonds of love, of love, of love,  
Sore have I  
Sore have I

sighed for this thrice hap-py hour - - - sore have I sighed for this thrice hap-py  
sighed for this thrice hap-py hour, Sore, sore - - - - - sore have I

hour *pp* to bind our souls in gold-en bonds of love, to bind our souls in  
*pp* sighed - - - - - sore have I sighed, sore have I sighed to bind our souls in





gold - en bonds of Love.

gold - en bonds of Love.

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#), a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics "gold - en bonds of Love." are written under the vocal line.

Handwritten musical score for the second system, continuing the piano accompaniment from the first system. It consists of two staves: a treble clef and a bass clef.

*Crescendo*

Love of my youth-ful days thine ac - cents thrill, my bo - som throb - bing

with the love of years, Stay, hap - py mom - ent, tar - ry bles - sed hour! that

Handwritten musical score for the third system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics "Love of my youth-ful days thine ac - cents thrill, my bo - som throb - bing" are written under the vocal line. The word "Crescendo" is written above the first staff. The lyrics "with the love of years, Stay, hap - py mom - ent, tar - ry bles - sed hour! that" are written under the vocal line.



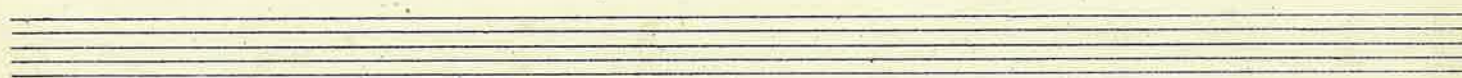
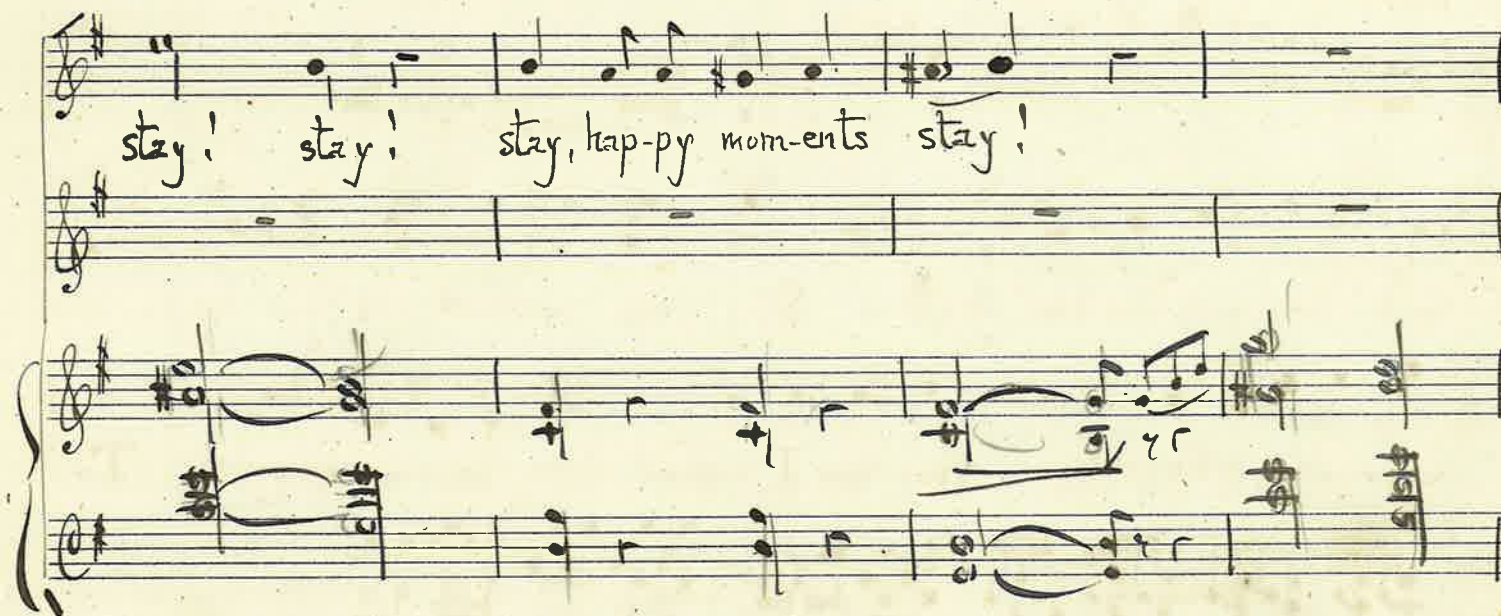
binds our souls in gold-en bonds of love - - - that binds our



souls in gold-en bonds of love.



stay! stay! stay, hap-py mom-ents stay!







stay! stay! stay, hap-py mom-ents stay! stay! stay hap-py moment stay!

Love of my youth-ful days thine ac-cent's thrill, my bo-som  
Love of my youth-ful days my loved one still ---, loved with a love that

throbbing with the love of years, Stay, hap-py mom-ent, tar-ry bles-sed  
warm-eth with the years, Sore have I sighed for this thrice hap-py hour, To



hour, that binds our souls in g<sup>o</sup>l-den bonds of love! that  
bind our souls in gold-en bonds of love - - - - - to



binds our souls in g<sup>o</sup>l-den bonds of love! in g<sup>o</sup>ld-en bonds of love.  
bind our souls in g<sup>o</sup>l-den bonds of love!

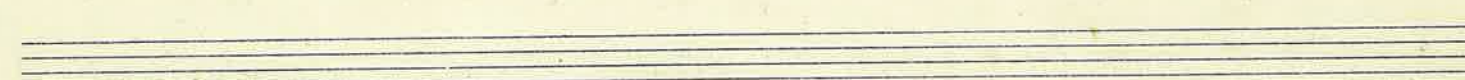


my loved one still!  
love of my youth-ful days my loved one still!





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No. 5

## Chorus. "Knights of the table round"

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*fp* *allegro*

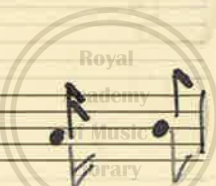
Tenor  
Knights of the ta-ble round, fierce in the fray---Joy-ful-ly

Bass  
Knights of the ta-ble round, fierce in the fray---Joy-ful-ly

*fp*

cel - e - brate this hap - py day. Knights of the ta - ble round,





Sierce in the fray - Joy-ful-ly cel-e-brate this hap-py  
Sierce in the fray - Joy-ful-ly cel-e-brate this hap-py

day!

Hail! to our nob-le prince Arthur the bold,  
Hail! to our nob-le prince Arth-ur the bold,

hail! to the vic-tor of con-tests un-told - hail! to the

hail! to the vic-tor of con-tests un-told - hail! to the





nob--le chief Ar-thur the bold, hail! to the vic-tor of

nob--le chief Ar-thur the bold, hail! to the vic-tor of

Handwritten musical score for the first system. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one sharp (F#). The lyrics are written below the vocal staves.

con-tests un-told, *rit* of con-tests un-told.

con-tests un-told

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics "con-tests un-told, of con-tests un-told." are written below the vocal staves, with a "rit" (ritardando) marking above the second vocal staff. The piano part has a "f" (forte) marking below it.

Handwritten musical score for the third system. It shows the continuation of the piano accompaniment. The first two staves (vocal) are empty, and the piano part continues with various chords and melodic lines.





Knights of the ta-ble round, let the wine flow - - - Brim-ming the

Knights of the ta-ble round, let the wine flow - - - Brim-ming the

beak-ers of beat-en gold glow. Hail! to the roy-al bride

beak-ers of beat-en gold glow. Hail! to the roy-al bride

liss-ome and gay, Fair as the sun-mer dawn's sil-ver robed ray

liss-ome and gay, Fair as the sun-mer dawn's sil-ver robed ray





hail! to the roy-al bride liss-ome and gay, Fair as the sum-mer dawns  
hail! to the roy-al bride liss-ome and gay, Fair as the sum-mer dawns  
sil-ver robed ray, fair as the sum-mer dawns sil-ver robed  
sil-ver robed ray, fair as the sum-mer dawns sil-ver robed  
ray. hail! hail! hail! Knights of the  
ray. hail! hail! hail! Knights of the





Handwritten musical score for a song, featuring vocal parts and piano accompaniment. The score is written in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the vocal staves.

The lyrics are:

ta...ble round, fierce in the fray... Joy-ful-ly cel-e-brate  
ta...ble round, fierce in the fray... Joy-ful-ly cel-e-brate  
this hap-py day! this hap-py day! this hap-py day!  
this hap-py day! this hap-py day!  
this hap-py day! this hap-py day!  
this hap-py day! this hap-py day!  
this hap-py day! this hap-py day!

Handwritten musical notation includes notes, rests, and dynamic markings such as *rall* (rallentando) and *f* (forte). The score is divided into systems, with the piano accompaniment on the left and the vocal parts on the right.



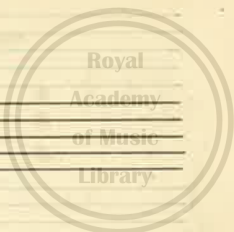
Handwritten musical score system 1. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef with the same key signature. The music features a series of chords and moving lines. A handwritten 'ped' (pedal) is written below the first measure of the lower staff. A 'mp' (mezzo-piano) dynamic marking is written above the lower staff in the third measure. A 'pp' (pianissimo) dynamic marking is written above the lower staff in the sixth measure. A fermata is placed over the final measure of the system.

Handwritten musical score system 2. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps. The lower staff is in bass clef with the same key signature. The music continues with chords and moving lines. A fermata is placed over the final measure of the system.

Handwritten musical score system 3. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps. The lower staff is in bass clef with the same key signature. The music features a series of chords and moving lines. A 'ppp' (pianississimo) dynamic marking is written above the lower staff in the second measure. A fermata is placed over the final measure of the system.

Handwritten musical score system 4. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps. The lower staff is in bass clef with the same key signature. The music features a series of chords and moving lines. A 'ppp' (pianississimo) dynamic marking is written above the lower staff in the first measure. A fermata is placed over the final measure of the system.





Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light grey or brownish marks on the staves. The staves are arranged in a single column, separated by small gaps. The paper is aged and shows signs of wear, including discoloration and small stains.



"Shine brightly star of day"

Chorus of Maidens

Sop



Shine brightly star of day, nor spare thy

Alto



leggiere e staccato -

Shine bright-ly star of day, nor spare thy



glit-tring ray, the brid-al morn-ing must all gold-en be!



glit-tring ray, the brid-al morn-ing must all gold-en be!



Blow soft-ly west-ern wind-- in cool-ing zeph-yrs Kind, a-cross the ryth-mic



Blow soft-ly west-ern wind-- in cool-ing zeph-yss Kind, a-cross the ryth-mic





Handwritten musical score on aged paper, featuring two systems of vocal and piano accompaniment. The key signature is D major (two sharps). The first system includes lyrics: "reg-ions of the sea" and "Shine bright-ly star of day," with dynamic markings *f* and *cres*. The second system includes lyrics: "nor spare thy glit-tring ray, the brid-al morn-ing must all gold--en" and "be! Blow soft-ly west-ern wind, in cool-ing zeph-yrs Kind-A-". The score includes various musical notations such as notes, rests, and slurs. A circular library stamp is visible in the upper right corner.

Royal Academy Library



— cross the ryth-mic reg-ions of the sea — — — — — a-cross the ryth-mic

— cross the ryth-mic reg-ions of the sea — — — — — a-cross the ryth-mic

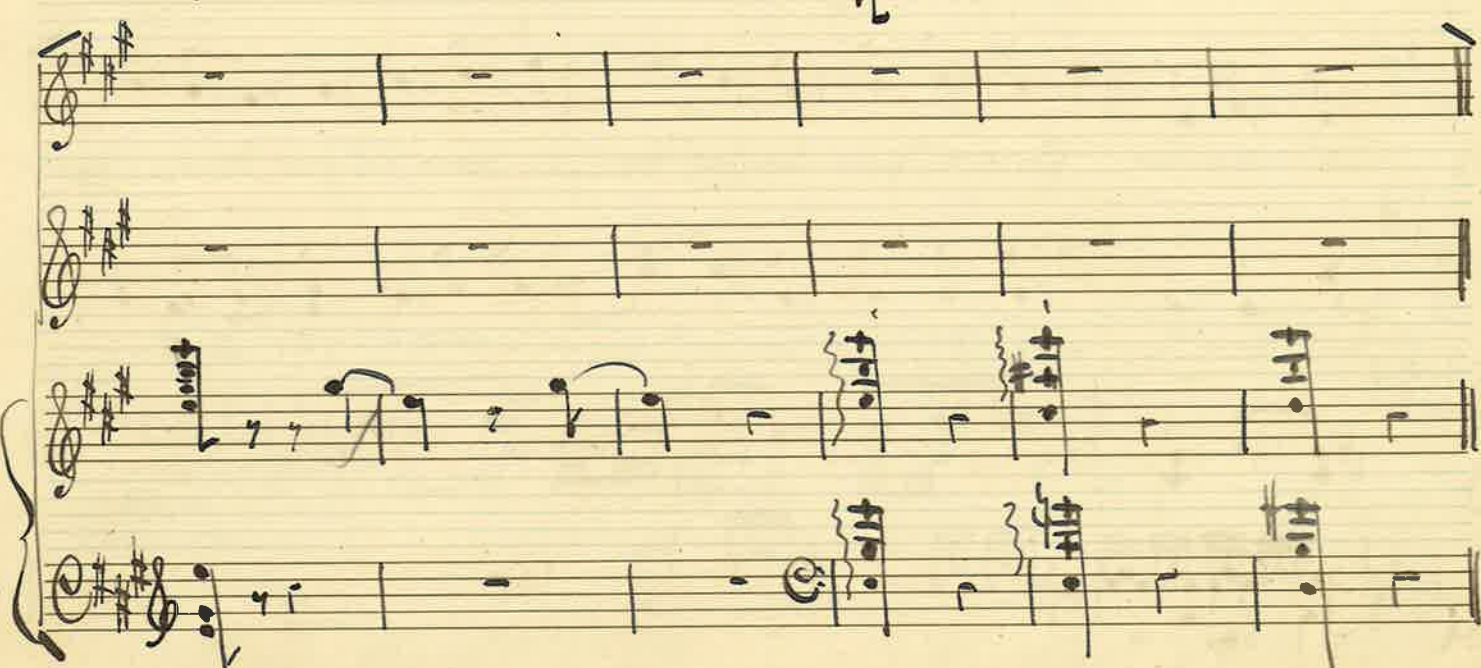


*rallentando* 2 bars

reg-ions of the sea — — — — —

*rallentando*

reg-ions of the sea — — — — —







*f*  
Sing' sweet-ly lark on high, mav-is and merle re-ply, And let the groves with

*f*  
Sing' sweet-ly lark on high, mav-is and merle re-ply, And let the groves with

Handwritten musical notation for piano accompaniment, featuring dense sixteenth-note patterns in the right hand and a more melodic line in the left hand.

*p*  
mer-ry, mer-ry cuck-oo's ring'----- Ye tim-id-----

*p*  
mer-ry mer-ry cuck-oo's ring'----- Ye tim-id

2

Handwritten musical notation for piano accompaniment, continuing the piece with similar textures to the first system.

wood-doves too, Cease not your lov-ing coo----- cease not your lov-----

wood-doves too, cease not your lov-ing coo----- cease not your lov-----

Handwritten musical notation for piano accompaniment, concluding the piece with sustained chords in the left hand and moving lines in the right hand.





Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves. The lyrics are written below the vocal line.

**System 1:**

Vocal line: ing coo - - - - - Ye tim-id wood-doves too - - - - -

Piano accompaniment: Treble and bass staves with chords and moving lines.

**System 2:**

Vocal line: ing coo - - - - -

Piano accompaniment: Treble and bass staves with chords and moving lines.

**System 3:**

Vocal line: cease not your lov-ing coo, your lov-ing  
your lov-ing coo your lov-ing

Piano accompaniment: Treble and bass staves with chords and moving lines.

**System 4:**

Vocal line: coo - that all the woods may tune-ful tri-but bring, that

Piano accompaniment: Treble and bass staves with chords and moving lines.

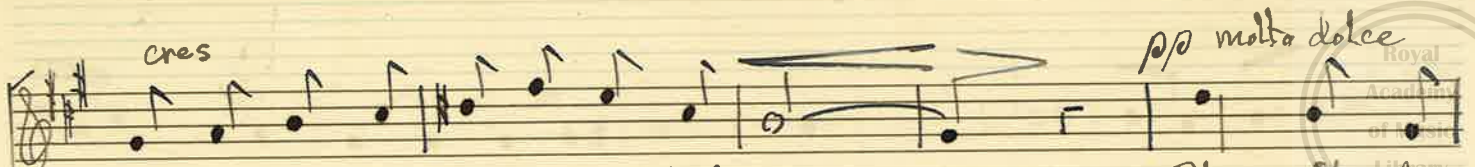
**System 5:**

Vocal line: that all the woods may tune-ful tri-but bring, that

Piano accompaniment: Treble and bass staves with chords and moving lines.



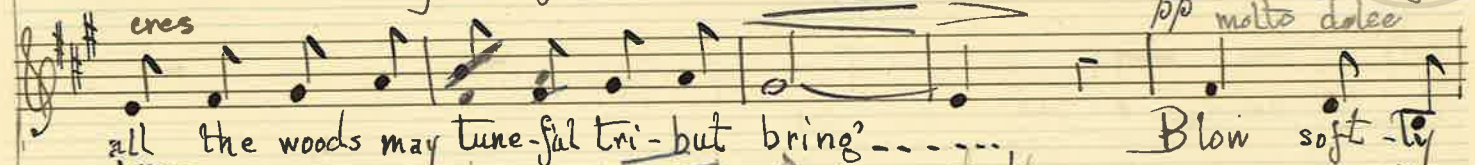
*cres* *pp molto dolce*



all the woods may tune-ful tri-but bring'-----,

Blow soft-ly

*cres* *pp molto dolce*

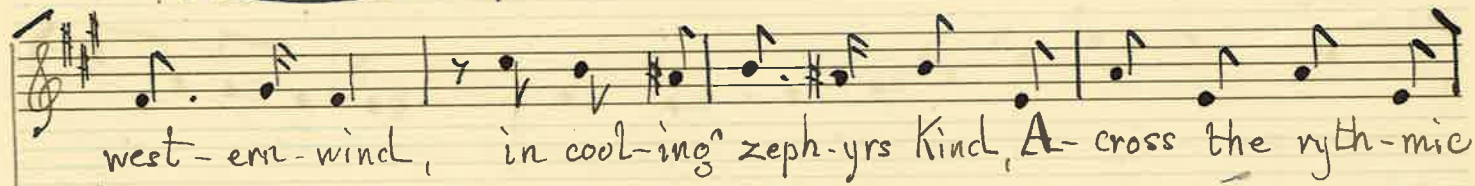


all the woods may tune-ful tri-but bring'-----,

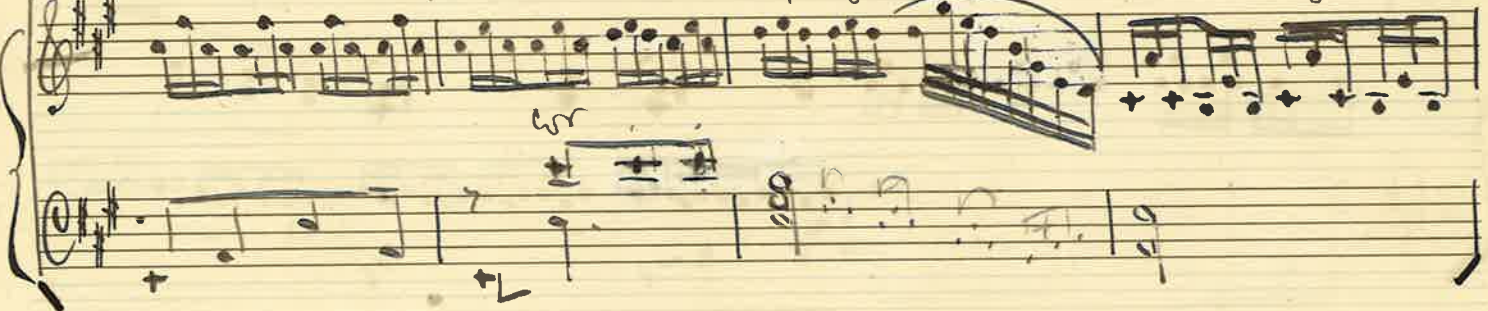
Blow soft-ly



west-ern-wind, in cool-ing' zeph-yrs Kind, A-cross the ryth-mic



west-ern wind, in cool-ing' zeph-yrs Kind, A-cross the ryth-mic



reg-ions of the sea ----- A-cross the ryth-mic



reg-ions of the sea ----- A-cross the ryth-mic





*rallentando.*

reg-ions of the sea - - - - - !

*rallentando.*

reg-ions of the sea - - - - - !







No. 6.

"Fairer than the phosphor sheen"

Trio.



Tenor

Arthur

Fair-er than the phos-phor sheen, of the bright ce-les-tial Queen

maid-en of the match-less mien,

Be my Guin-e-vere

Guin-e-vere

Sop:

Fair-er than the gold-en gleam, of the glaz-in on the stream



Merlin

her - o of my youth - ful dream, I'm thy Guin - e - vere! Brightly wakes the

wed - ding day, Brid - al bells ring mer - ri - ly! But the love will

pass a - way of thy Guin - e - vere, of thy Guin - e - vere,

The musical score is written on ten staves. The first two staves contain the vocal melody and piano accompaniment for the first line of lyrics. The next two staves continue the melody and accompaniment for the second line. The following two staves are empty, likely for a second vocal part or a different instrument. The final two staves contain the melody and accompaniment for the third line of lyrics. The piano part features a variety of textures, including arpeggiated chords and flowing sixteenth-note passages. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C).



*p*  
Fair-er than the gold-en gleam, of the gloam-in' on the stream,

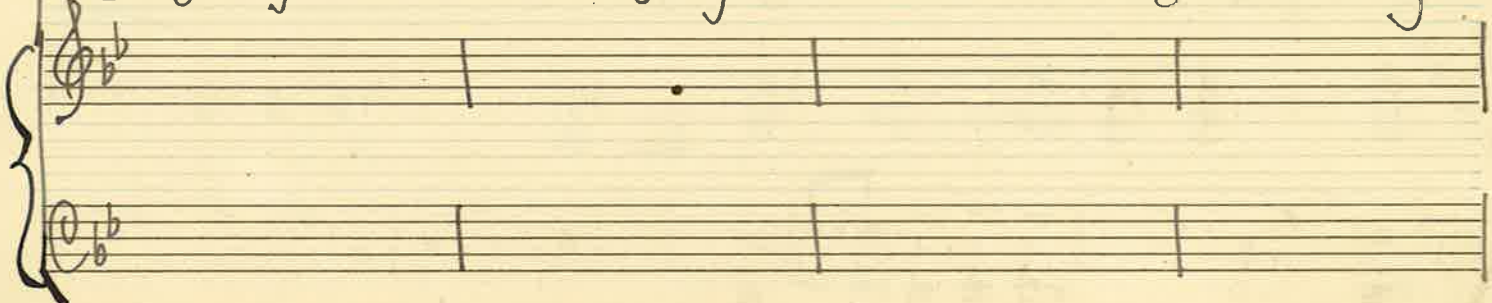
Fair-er than the sil-ver sheen, of the bright ce-



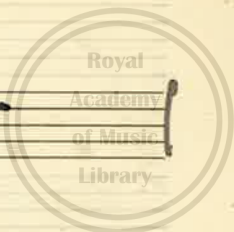
*f*  
hor-o of my youth-ful dream, her-o of my youth-ful dream, I'm

les-tial Queen, Maid-en of the match-less mien, Be my Guin-e-

*f*  
Bright-ly wakes the wed-ding' day. Brid-al bells ring mer-ri-ly!







--- thy Guin - e - vere,

- vere,

Yet the love will pass a-way, Yet the love will pass a-way,

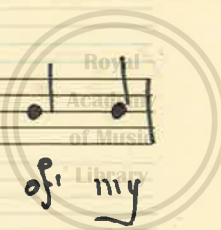
Fair - er than the

Fair - er than the

of thy Guin - e - vere. of thy Guin - e - vere.

dim





gold - en gleam, of the gloam - in on the stream, Her - o of my

phos - phor sheen, of the bright ce - les - tial Queen, Maid - en of the

Bright - ly wakes the wed - ding day, brid - al bells ring mer - ri - ly!

Handwritten musical notation for piano accompaniment, featuring a grand staff with treble and bass clefs, key signature of two flats, and 4/4 time signature.

youth - ful dream, Her - o of my youth - ful dream I'm

match - less mien Be my Guin - e -

Handwritten musical notation for piano accompaniment, continuing the grand staff from the previous section.

Yet the love will pass a - way,

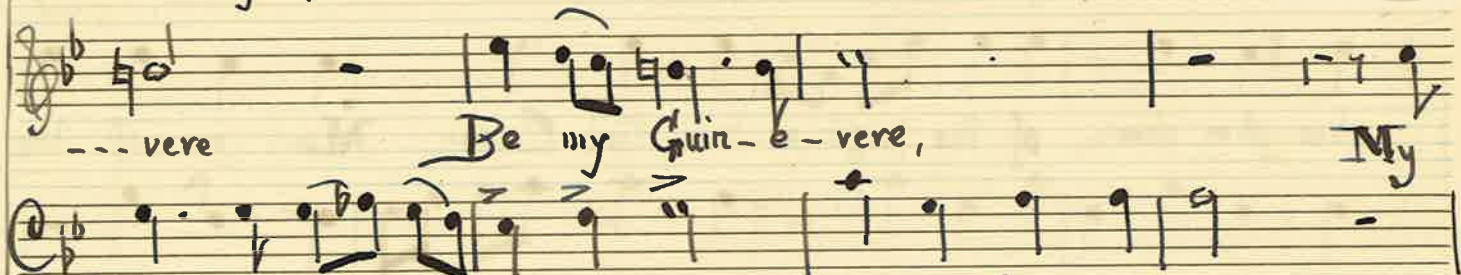
Handwritten musical notation for piano accompaniment, continuing the grand staff from the previous section.

Empty musical staves at the bottom of the page.

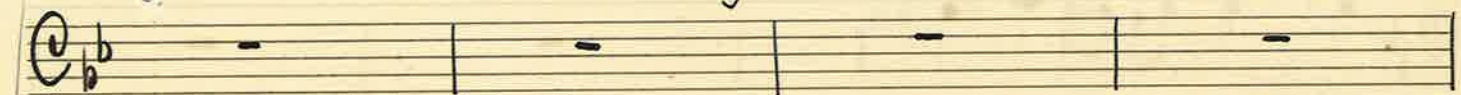
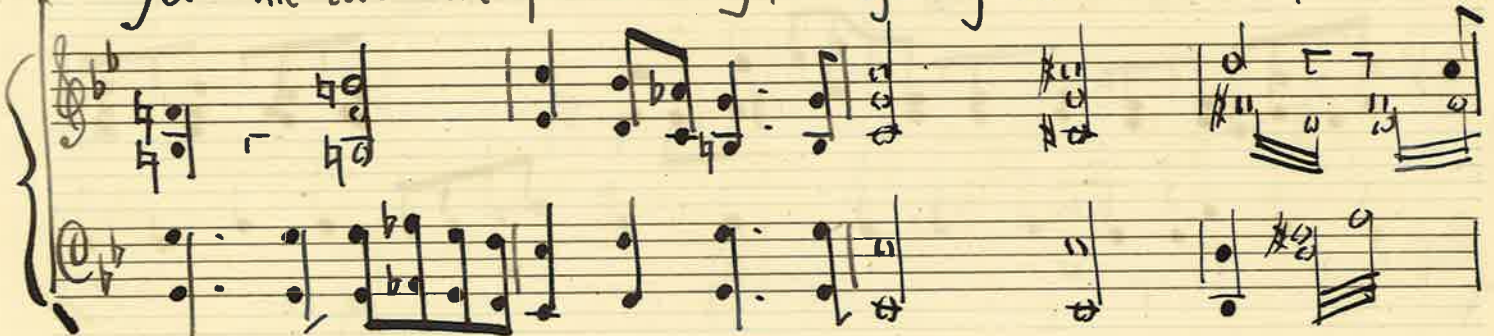


agitato

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Academy  
of Music  
Library



Yet the love will pass a-way, of thy Guin-e-vere,





*lento*

*ff*  
maid-en of the match-less mien, Be ----- my Guin-e-vere,

maid-en of the match-less mien, be my Guin-e-vere.

*f* Yet the love will



I'm thy Guin-e-vere!

Be my Guin-e-vere!

pass a-way,

yet the love will pass a-way

I'm thy Guin-e-vere!

Be my Guin-e-vere!

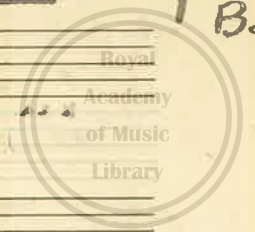
Of thy Guin-e-vere!



Part 1  
Scene 3  
No. 6.

# "Fairer than the phosphor sheen"

Trio Sop. + Tenor Bass



Tenor

Arthur *moderato*

Fair-er than the <sup>Silver</sup> ~~phos-phor~~ sheen, of the bright ce-les-tial queen,

maid-en of the match-less mien, Be my Queen-e-vere!

Sop = Guenevere

Fair-er than the gold-en gleam, of the gloam-in on the stream,



too close

Merlin

her - o of my youth-ful dream, I'm thy Green-i-ver. Bright-ly wakes the

bar like this

wed-ding day, Brid- al bells ring mer ri - ly! But the love will

pass a-way Of thy Sum-mer re, Of thy Sum-mer re,



fair-er than the gold-en gleam, Of the gleam-in' on the stream,  
 fair-er than the sil-ver sheen, Of the bright cel-

*f* Her-o of my youth-ful dream, Her-o of my youth-ful dream I'm  
*f* -es-tial Queen, Maid-en of the match-less mien, Be my Queen-er-  
*f* Bright-ly makes the wed-ding day, Brid-al bells ring mer-ri-ly!



— thy Guin-er-ers,

— no.

For the love will pass a-way, yet the love will pass a-way,

Fair-er than the

Fair-er than the

Of thy Guin-er-ers,

Of thy Guin-er-ers.

dim.



gold-en gleam, of the gleam-in on the stream, Her-o of my  
phos-phor shew, of the bright ce-les-tial Queen, maid-en of the

Bright-ly makes the wed-ding day, brid-al bells ring mer-ri-ly!

youth-ful dream He-ro of my youth-ful dream I'm  
match-les mien Be my Gun-er—  
Yet the love will pass a-way Of thy Gun-er-er.



agitato

thy Guin-er-er,

-er, Be my Guin-er-er

Of thy Guin-er-er

Let the love will pass a-way,

Guin-er-er,

thy Guin-er-er,

my Guin-er-er,

maid-on of the

lento

match-less mien, Be my Guin-er-er. maid-on of the

match-less mien, be my Guin-er-er.

Yet the love will pass a-way,

new







*lento*

match- less mien, Be — my Guenier. re. maid- en of the

Handwritten musical notation for piano accompaniment, featuring chords and arpeggios.

match- less mien, be my Guenier. re.

*f* Yet the loved one pass a-way,

Handwritten musical notation for piano accompaniment, including a section marked *f* (forte) and *here*.



I'm thy Guin-er-er!

Be my Guin-er-er!

Yet the love will pass a-way,

I'm thy Guin-er-er!

Be my Guin-er-er!

I'm thy Guin-er-er!

Be my Guin-er-er!

O'f thy Guin-er-er!

Yet the love will pass a-way,

Yet the love will pass a-way,



Chorus

Scene 3  
*con spirito*

Awake! awake! ye bands!

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Chorus

*f* *cres*

A-wake! a-wake! a-wake!

*f* *cres*

A-wake! a-wake! a-wake!

*f* *cres*

A-wake! a-wake! a-wake!

Piano

*f*

Piano accompaniment for the Chorus section, featuring complex chordal textures and triplets.

Soprano

*f*

A-wake ye bands and sing, Un-to the trem-bling

Alto

*f*

A-wake ye bands and sing, Un-to the tremb-ling

Tenor

*f*

A-wake ye bands and sing, un-to the tremb-ling

Bass

*f*

A-wake ye bands and sing, Un-to the tremb-ling

*f*

Piano accompaniment for the vocal soloists, continuing the complex harmonic and rhythmic patterns.





string?...., of harp and vi--ol's dul----cet han-----mon-

string?...., of harp and vi-ol's dul----cet han--mon-

y! A-wake! a-wake! a-wake!

---y! A-wake! a-wake! a-wake!

-y! A-wake! a-wake! a-wake!

-y! a-wake! a-wake! a-wake!



A--wake ye bards and sing'----- un--to the trem-bling'

A--wake ye bards <sup>and sing</sup> un--to the tremb-ling'

A--wake ye bards and sing' <sup>and sing</sup> un-to the tremb-ling'

A--wake ye bards and sing' and sing' un-to the tremb-ling'

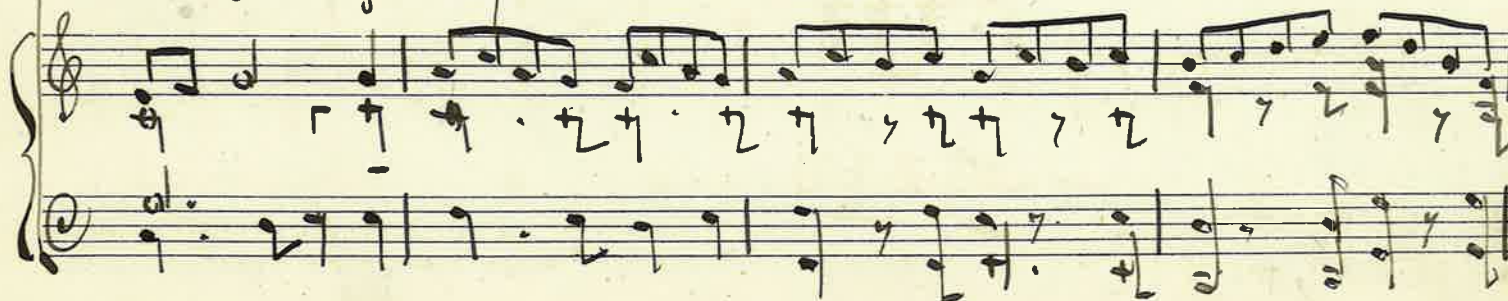


string' of harp and vio-ls dulcet harmon-

string' of harp and vi-ols dulcet harmon-

string'

string' of harp and vi-ols dulcet harmon-





The pipe and ta-bor bring, the pipe and ta-bor  
The Pipe and ta-bor bring, the pipe and ta-bor

bring, and let the trum-pet ring, and let the trum-pet ring! Re...  
bring, and let the trum-pet ring and let the trum-pet ring! Re -  
And let the trum-pet ring, the trum-pet ring, Re -  
And let the trum-pet ring, the trum-pet ring - Re -

*Handwritten musical score for a song. The score is written on ten staves. The first two staves are vocal parts (soprano and alto) with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. The seventh staff is a piano accompaniment. The eighth staff is a piano accompaniment. The ninth staff is a piano accompaniment. The tenth staff is a piano accompaniment. The score includes dynamic markings such as *f*, *cres*, and *Re*. The lyrics are: 'The pipe and ta-bor bring, the pipe and ta-bor', 'bring, and let the trum-pet ring, and let the trum-pet ring! Re...', 'bring, and let the trum-pet ring and let the trum-pet ring! Re -', 'And let the trum-pet ring, the trum-pet ring, Re -', 'And let the trum-pet ring, the trum-pet ring - Re -'.*



- sound in hy-men - e - - - al sym - - - phon - - y , re-sound in hy-men -

W

- sound in hy-men - e - - - al sym - phon - - y , re-sound in hy-men -

- sound in hy-men - e - - - al sym - phon - - y , re-sound in hy-men

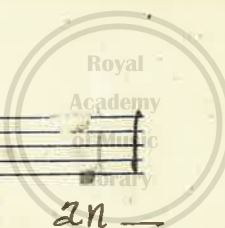
- e - - - al sym - - - - phon - - - y !

- e - - - al sym - - - - phon - - - y !

- e - - - al sym - - - - phon - - - y !

- e - - - al sym - - - - phon - - - y !





*p*  
Ye flowers of varied hue, my-sote and speed-well blue, an-

-em-on-e, an-em-on-e, and per-fumed eg-lan-tine, To

*cres*  
deck the peer-less bride, a- gainst her nup-tial tide-- with

wreaths of rose and myr-tle en-ter-twine! with wreaths of



rose and myr-tle in-ter-twine, with wreaths of

rose and myr-tle in-ter-twine

*rall.* *a tempo*

*rall.* *a tempo*

(?)

*A*

*A*



- wake!                      a - wake!                      a - wake!

- wake!                      a - wake!                      a - wake!

- wake!                      a - wake!                      a - wake!

- wake!                      a - wake!                      a - wake!

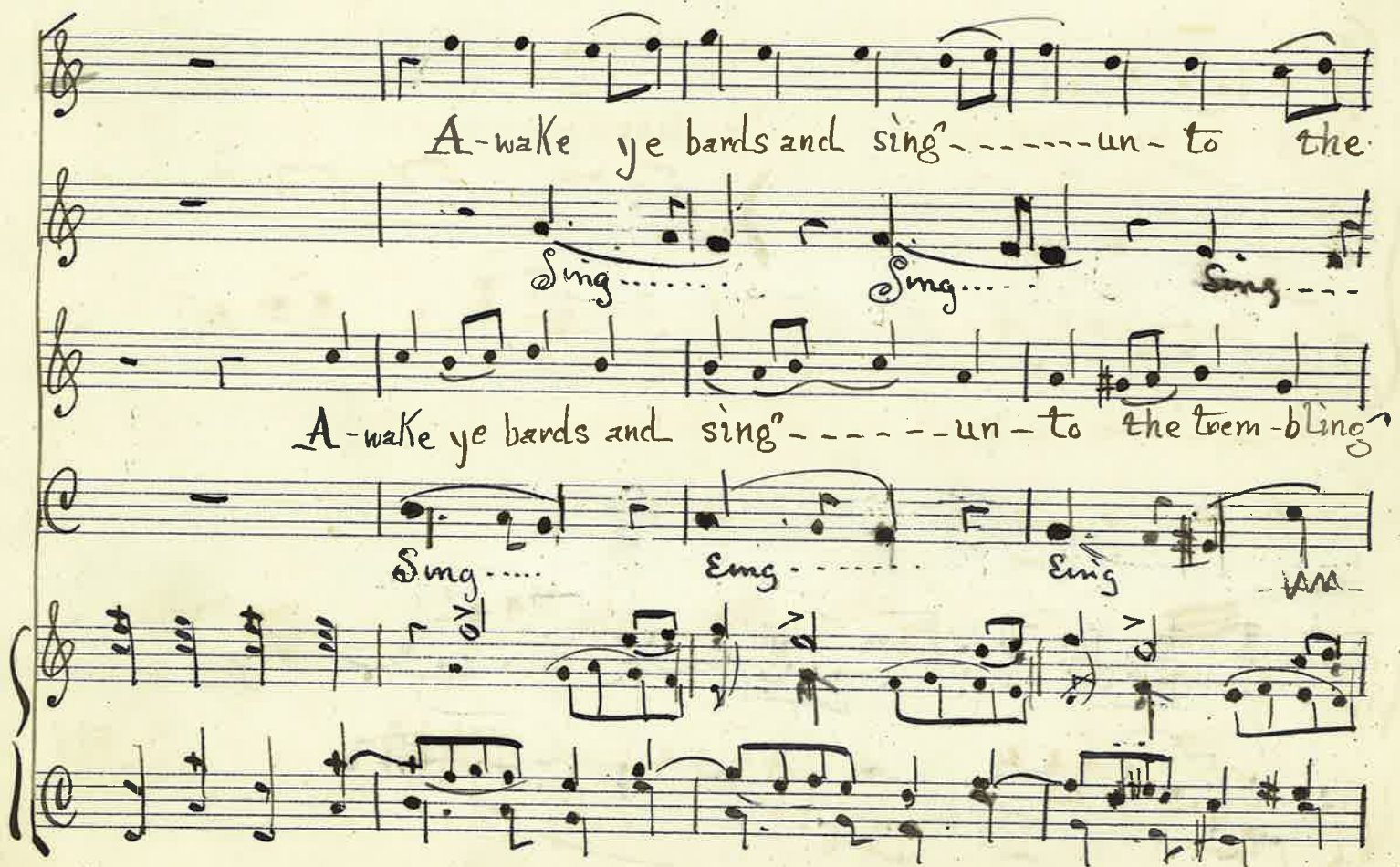


A-wake ye bands and sing'-----un - to the

Sing..... Sing..... Sing.....

A-wake ye bands and sing'-----un - to the trem-bling

Sing..... Sing..... Sing.....





tremb-ling string?-- a-wake ye bards and sing?----- un--

u o Sing Sing un-

string? Sing Sing

to the tremb-ling string, a--wake ye bards and sing, un-

to the tremb-ling string. Of harp----- and vi-----ols

to the tremb-ling string Of harp----- and vi-----ols

Sing--to the tremb-ling string. Of harp----- and vi-----ols

to the tremb-ling string. Of harp and vi-----ols



dul- cet har- mon- y, Of harp and vi- ols dul- - - cet -  
har- mon - - - y, dul- cet, dul- cet  
dul- cet har- mon- y, Of harp and vi- - - ols dul- cet, dul- cet  
har - - - mon - - - y, Of harp and vi- - - ols dul- cet, dul- cet

har - - - mon - - - y, Of harp and vi - - - ols' dul- cet har- mon -  
har - mon - - - y.  
har - - - mon - - - y. Of harp and vi - - - ols' dul- cet ha- mon -

*ff*  
*And*

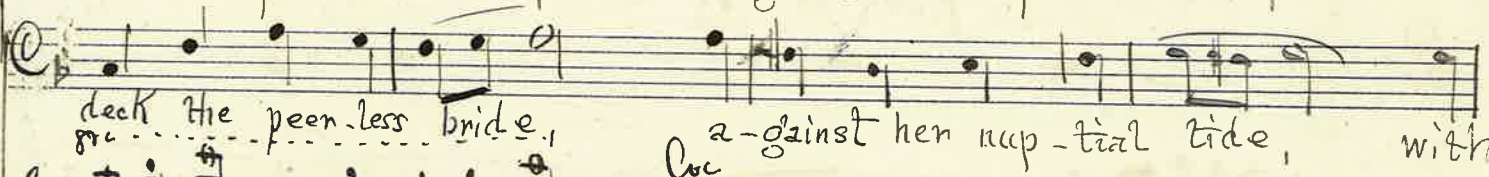
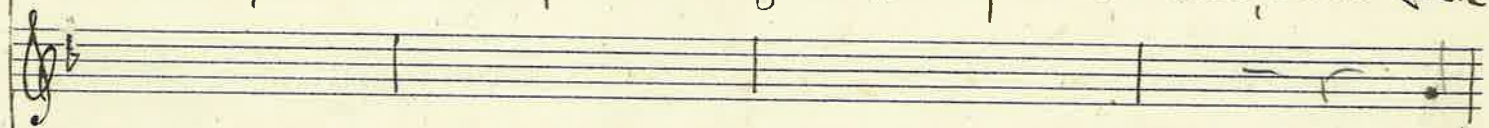
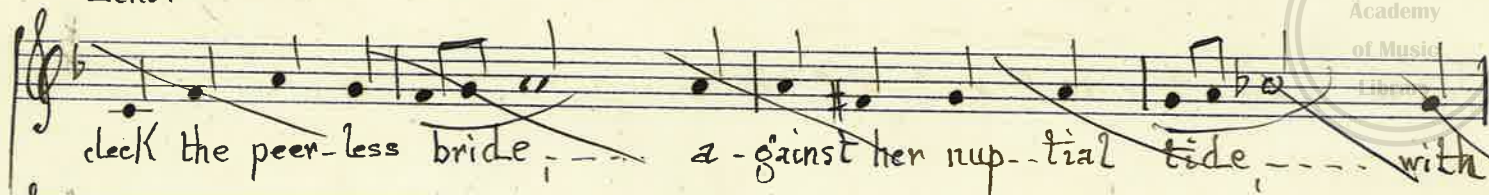


Handwritten musical score for "The Flowers of the Field" by J. B. Cramer. The score is written on ten staves. The first four staves contain the vocal melody and piano accompaniment for the first system. The fifth and sixth staves are empty. The seventh and eighth staves contain the vocal melody and piano accompaniment for the second system. The ninth and tenth staves contain the vocal melody and piano accompaniment for the third system. The lyrics are: "Ye flow-ers of varied hue, my-rose and speed-well blue, An-em-on-e, an-em-on-e, and per-fum'd eg-lan-tine; To An-em-on-e, an-em-on-e, and per-fum'd eg-lan-tine. To".



Tenor

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of Music  
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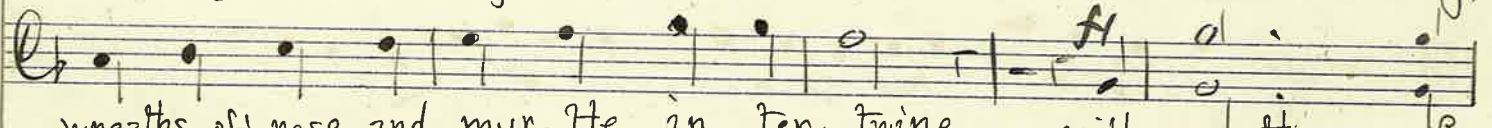
With wreaths of



wreaths of rose and myr-tle in-ter-twine, with wreaths of



wreaths of rose and myr-tle in-ter-twine. with wreaths of



wreaths of rose and myr-tle in-ter-twine, with wreaths of







Handwritten musical score for a vocal ensemble and piano accompaniment. The score is written on ten staves, with the first four staves for the vocal parts and the last six staves for the piano accompaniment. The lyrics are: "rose and myrtle in-ter-twine, with wreaths of". The music is in G major (one sharp) and 4/4 time. The piano part features a prominent bass line with many triplets. Dynamics include *pp* (pianissimo) and *f* (forte). The score concludes with the lyrics "and myrtle in-ter-".

rose and myrtle in-ter-twine, with wreaths of

rose and myrtle in-ter-twine, with wreaths of

rose and myrtle in-ter-twine, with wreaths of

rose and myrtle in-ter-twine, with wreaths of

rose and myrtle in-ter-twine, and myrtle in-ter-

rose and myrtle in-ter-twine, and myrtle in-ter-

rose and myrtle in-ter-twine and myrtle in-ter-

rose and myrtle in-ter-twine, and myrtle in-ter-





Handwritten musical score for a choir and piano. The score is written on ten staves, with the first four staves for voices and the last six for piano accompaniment.

**Staff 1 (Soprano):** *time.* **A**

**Staff 2 (Alto):** *time.*

**Staff 3 (Tenor):** *time.*

**Staff 4 (Bass):** *time.* **A**

**Staff 5 (Piano Right Hand):** Musical notation with chords and arpeggios.

**Staff 6 (Piano Left Hand):** Musical notation with chords and arpeggios.

**Staff 7 (Soprano):** *-wake!* *ye bands!* *and sing!*

**Staff 8 (Alto):** *A-wake!* *ye bands! and sing!*

**Staff 9 (Tenor):** *A-wake!* *ye bands! and sing!*

**Staff 10 (Bass):** *-wake!* *ye bands!* *and sing!*

**Staff 11 (Piano Right Hand):** Musical notation with chords and arpeggios.

**Staff 12 (Piano Left Hand):** Musical notation with chords and arpeggios.



The piper and  
A wale ye bards and  
The piper and let or bring the piper and  
The piper — and  
let or bring, and let the trumpet — et  
Sing the piper and let or bring And let the  
let or bring — — — — — and let the trumpet — et  
let or bring and let the trumpets ring and let the trumpets

The musical score is handwritten on aged paper. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "The piper and / A wale ye bards and / The piper and let or bring the piper and / The piper — and / let or bring, and let the trumpet — et / Sing the piper and let or bring And let the / let or bring — — — — — and let the trumpet — et / let or bring and let the trumpets ring and let the trumpets". The piano part includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (2/4 and 4/4), and dynamic markings like "Cresc.". There are also some handwritten annotations like "777" and "7777" above certain notes.



ring i re-sound in hy-men-ae-al symph-on-

trump-et ring i re-sound in hy-men-ae-al symph-on-

ring re-sound in hy-men-ae-al symph-on-

ring re-sound

re-sound in hy-men-ae-al symph-on-

re-sound in hy-men-e-al

re-sound in hy-men-e-al sym-ph-on-

re-sound in hy-men-e-al symph-on-

re-sound in hy-men-e-al symph-on-



*ff*  
A - wake ye bands and sing, A - wake ye bands and

*ff*  
A - wake ye bands and sing, A - wake ye bands and

*ff*

Sing - - - - -

sing - - - - -

sing - - - - -

sing - - - - -

*rit.*



Miss Louie Heath

Part II.



No. 7

"My dream of bliss is ended"



No 7.

Arthur *p* Recit



My dream of bliss is end - ed, yea 'tis strange that

The first system of music consists of a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment starts with a whole note chord, followed by a series of chords and a melodic line in the right hand.

days of joy are girt with nights of pain...!

*Cruinerere* *à tempo*

Why art thou troub-led,

*moderato* *dolce*

The second system continues the vocal and piano parts. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes.

Ar-thur, pri-thee tell, the cares that cloud the brow I love so well,

The third system shows the vocal line with a series of eighth notes and a long note. The piano accompaniment continues with its intricate rhythmic patterns.

*marziale*

Arthur recit

Tis naught that cour-age can -- not

*f* *Recit*

The fourth system includes a piano introduction marked "marziale" and "f". The vocal line begins with a rest, followed by a series of eighth notes. The piano accompaniment features a strong, rhythmic pattern.



ov - er - come, yet I must quit thee till the aut - umn

*Allegro Agitato.*

Guinevere Leave me not! leave me not! lone to lament my lot,  
Arthur time.

*Allegro Agitato.*

Ser - - - - - ured so soon by the pit - - - - - i - less foe,



*Con sentimento.*

Dear - - er than life, than life to thee

*mf* must aye the bat - He be, must aye the bat - - He be  
*mf* *Grave.*

Her - ald of sor - row and wea - ver of woe!

*Arthur*  
Hold me not! hold me not, dark is my drear-y lot,



ser... erect so soon by the pit... i... loss

Dear... er than life, than life... to thee

Dear... er than life. that life to me...

Must aye the bat - the be, must aye the bat - the be

N'er shall the bat - the be, n'er shall the bat - the be



Her-ald of sor-row and wear-er of woe Leave me not  
While from a faith-ful heart lov-ing words flow.

leave me <sup>3</sup>not, lone to la-ment my lot,  
hold me not, lone to la-ment my lot, dear-er than

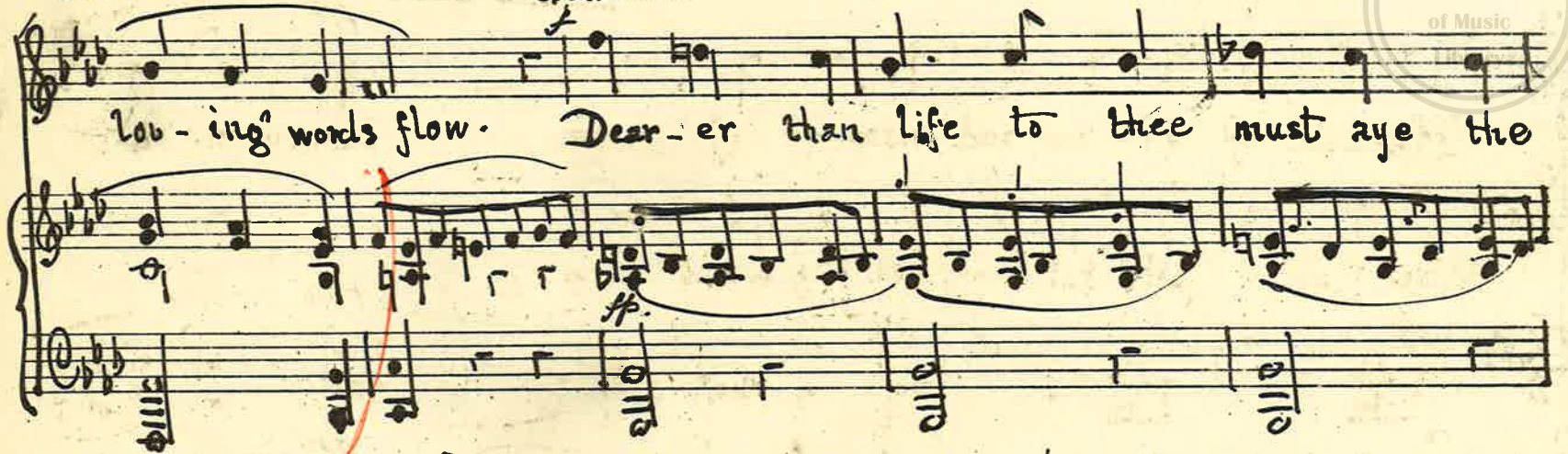
Life to me ne'er shall the bat-tle be while from a faith-ful heart



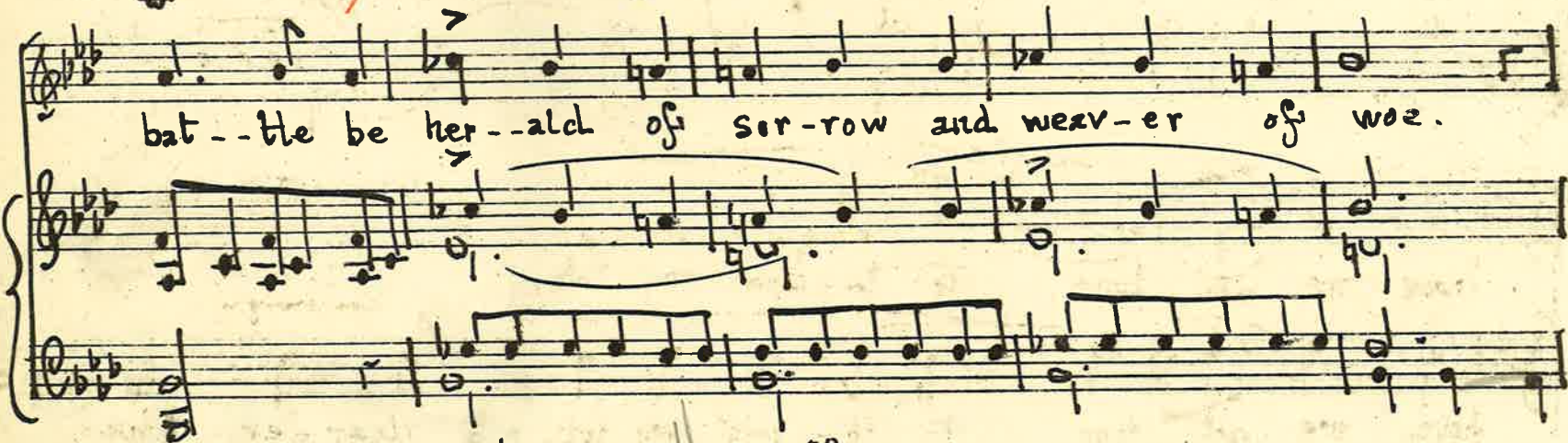
Arthur

Guinevere

lov-ing words flow. Dear-er than life to thee must aye the

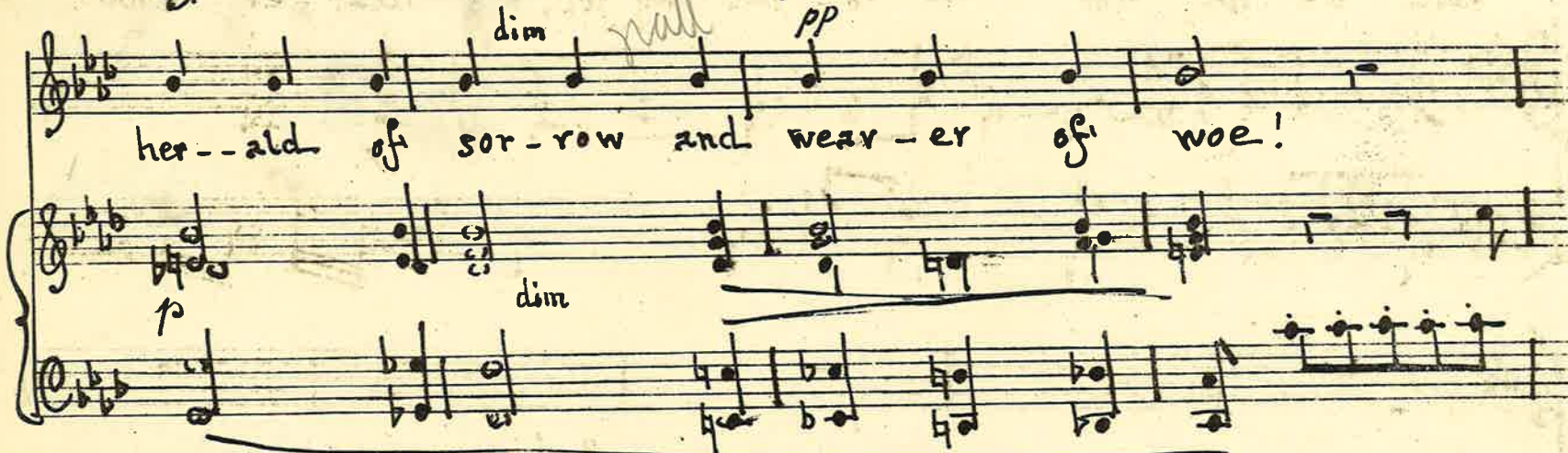


bat-tle be her--ald of sor-row and wear-er of woe.



her--ald of sor-row and wear-er of woe!

dim *rall* *pp*



*p* *agitato* *crese-ed accel*





Handwritten musical score for voice and piano. The score is written on ten staves, with the vocal line on the upper staff and the piano accompaniment on the lower staff. The key signature is B-flat major (two flats). The tempo/mood is marked *Con passione*.

The lyrics are:

Leave me not! Leave me not,  
hold me not,  
Al! Leave me not, leave me not, lone to la-  
hold me not, Al! hold me not, hold me not, dark is my  
ment my lot, se- vered so soon by the pit- i- less foe-  
dear- y lot, se- vered so soon by the pit- i- less

The piano accompaniment features a prominent left-hand melody with many triplets and a right-hand accompaniment with chords and single notes. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *ff*.



Con forza

Royal  
Academy

Dear-er than life to thee, must aye the bat-tle be, her-ald of sor-row and  
Dear-er than life to me, ne'er shall the bat-tle be, while from a faith-ful heart  
weav-er of woe!  
lov-ing words flow! Fare-  
Fare-well I  
- well! be faith-ful till I come - - - a-gain.  
fp



Handwritten musical score on ten staves. The first staff contains the lyrics: "sor-row till thou com'st a-gain, fare - - - - well!". The second staff contains the lyrics: "fare - - - - well!". The third staff contains the lyrics: "fare - - - - well!". The fourth staff contains the lyrics: "fare - - - - well!". The fifth staff contains the lyrics: "fare - - - - well!". The sixth staff contains the lyrics: "fare - - - - well!". The seventh staff contains the lyrics: "fare - - - - well!". The eighth staff contains the lyrics: "fare - - - - well!". The ninth staff contains the lyrics: "fare - - - - well!". The tenth staff contains the lyrics: "fare - - - - well!".

Handwritten musical notation includes notes, rests, and dynamic markings such as *ppp*, *p*, *pp*, *pp dolce*, and *morendo*. Red ink annotations include slanted lines, brackets, and the word "flutes:".



Mr Heale

Recit-

No 7.

"My dream of bliss is ended"

Last few bars





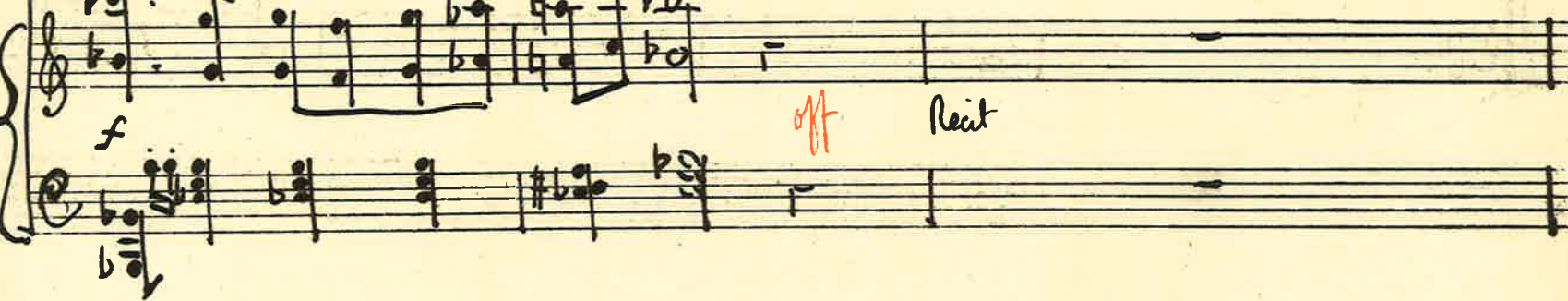
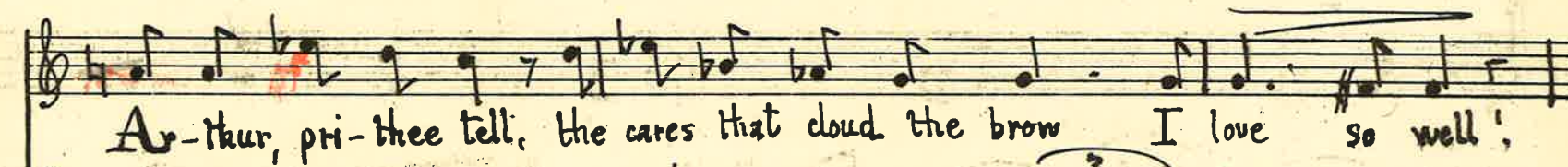
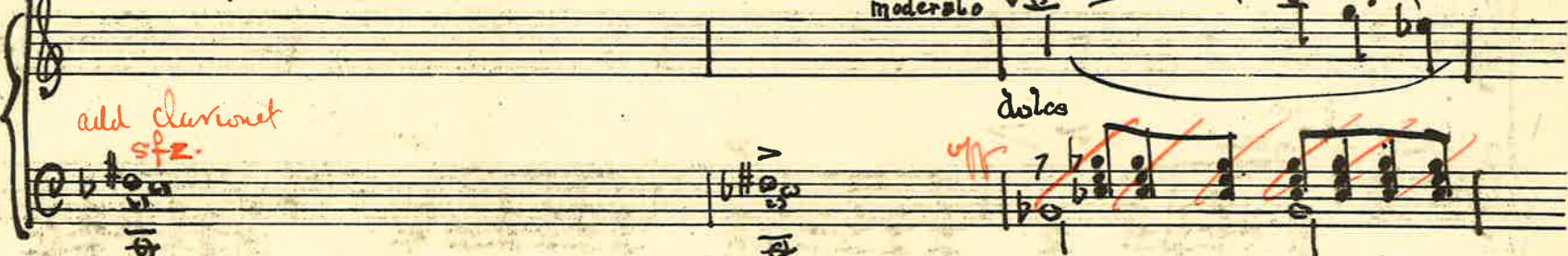
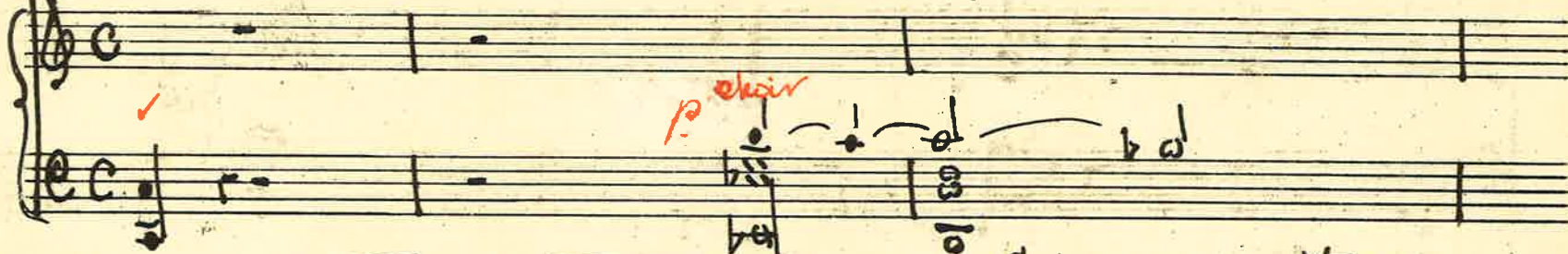
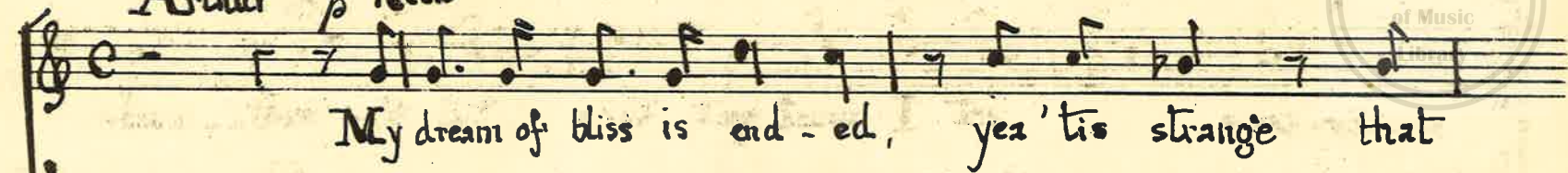
Prep. Dul & Gues - 1760

No 7.

Arthur

Recit

Godia complex to Sav





ov - er - come, yet I must quit thee till the aut - umn

*Allegro Agitato.*

Guinevere Leave me not! leave me not! lone to la - ment my lot,

Arthur time.

*Allegro Agitato.*

*needs*

Ser - ured so soon by the pit - i - less foe,

*simile*



*Con sentimento.*

Dear -- er than life, than life to thee

must aye the bat-tle be, must aye the bat-tle be

*mf* *cor.* *cresc.*

Her-ald of sor-row and wea-ver of woe!

Arthur  
Hold me not! hold me not, dark is my drear-y lot,

*Red as before.*



ser - - - - - erect so soon by the pit - i - - - - - foe - - - - -

Dear - - - - - er than life, than life - - - - - to thee

Dear - - - - - er than life, that life to me - - - - -

Must aye the bat - tle be, must aye the bat - - - - - the be

N'er shall the bat - - - - - the be, n'er shall the bat - - - - - the be

*properly dul*



Her-ald of sor-row and wear-er of woe *ppp* Leave me not  
While from a faith-ful heart lov-ing words flow. *ppp*  
*ch. dulcissima only*  
*soft 16 ft. mel.*

leave me <sup>3</sup>not, lone to la-ment my lot, *con energie*  
hold me <sup>3</sup>not, lone to la-ment my lot, dear-er than  
*off*

*cresc.* *p dolce*  
Life to me no'er shall the bat-tle be while from a faith-ful heart  
*cresc.* *p* *ch. chieps.*



Arthur

Guinevere

lov-ing words flow. Dear-er than life to thee must aye the

bat-tle be her-ald of sor-row and weav-er of woe.

her-ald of sor-row and weav-er of woe!

*Trill above horn & Cl*

*p* agitato cresc-ed woe!



Leave ---- me not! Leave ---- me not,

*recds sustain*

hold ---- me not,

*Con passione*

Al! Leave me not, leave me not, lone to la -

*Con passione*

hold ---- me not, Al! hold me not, hold me not, dark is my

*St. cresc. to swell fall*

ment my lot, se ---- vered so soon by the pit -- i -- less foe --

drear -- y lot, se ---- vered so soon by the pit -- i -- less

*f.*





Con forza

Dear-er than life to thee, must aye the bat-tle be, her-ald of sor-row and  
Dear-er than life to me, ne'er shall the bat-ble be, while from a faith-ful heart  
weav-er of woe!  
lov-ing words glow! Fare-  
Flute  
Choir P.  
Clarinet Dulciana  
Fare-well I  
- well! be faith-ful till I come - - - a - gain.  
fp  
claret dulciana  
Voice cante



Handwritten musical score with vocal and instrumental parts. The score includes lyrics: "sor-row till thou com'st a-gain, fare - - - well!" and "fare - - - well!". The notation features various musical symbols, including notes, rests, and dynamic markings. Red annotations include "voix celeste small", "Prepara Flute", "clarinet & Dul", "add clarinet", "add clarinet", "pedal only", "morendo", and "pedal". The score is written on multiple staves, with some parts marked "ppp" (pianissimo) and "p" (piano). The bottom section includes a "morendo" marking and a "pedal" marking.





*\* pull out Clari*

rub. alla

*fine*



Orchestral music

# What brings thee Merlin" Arthur's Camp -

14 in the next  
15- 4 to the next  
16 4 to the next

Nº8

Arthur Recit - Tenor

Fi Merlin Academy Library

What brings thee Mer-lin at this land-y hour } A -

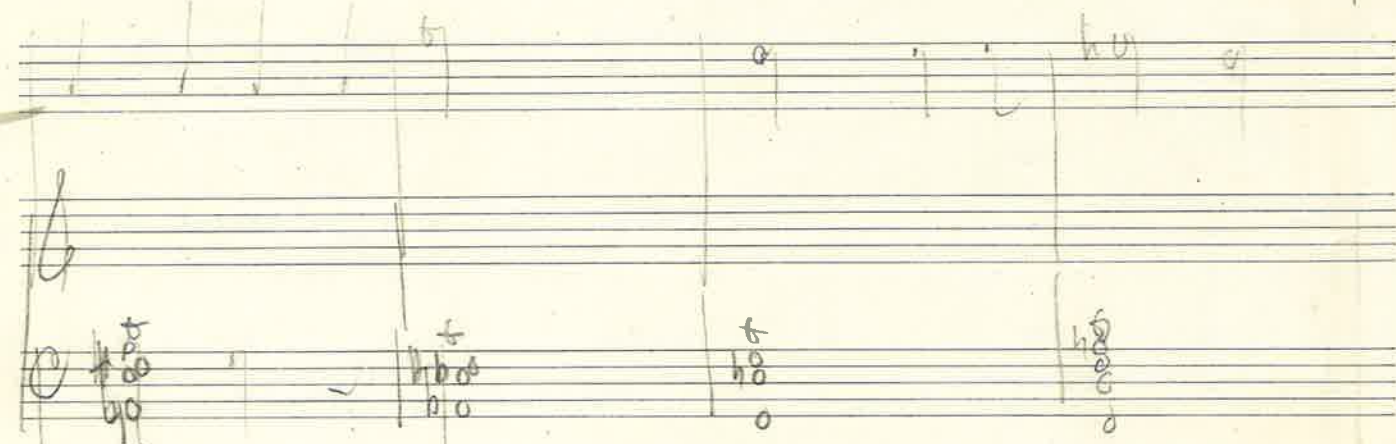
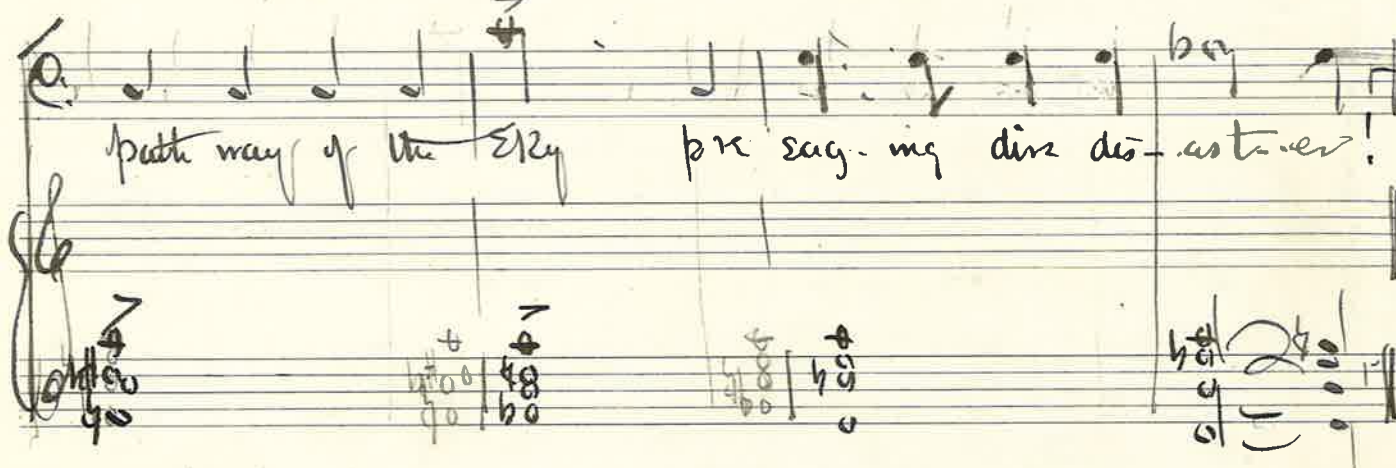
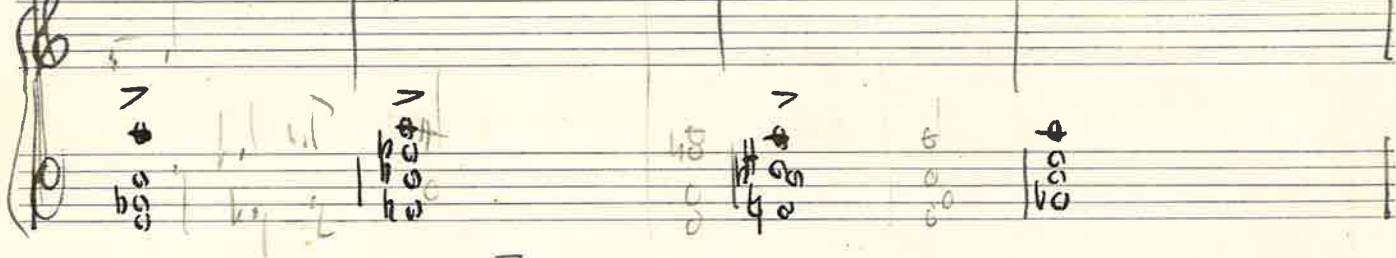
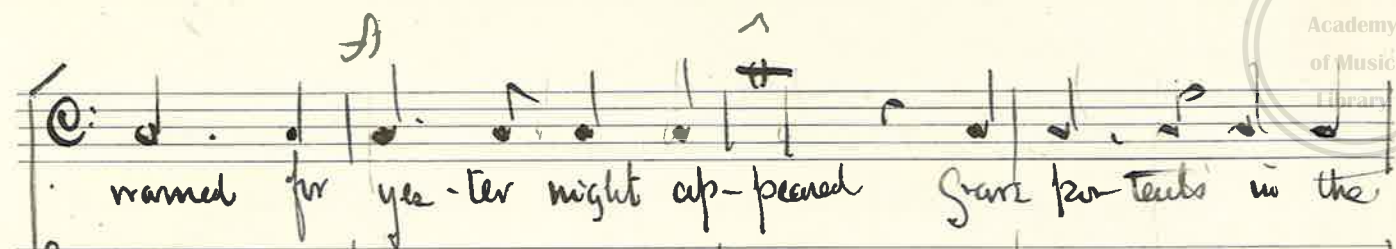
Musical notation for piano accompaniment, first system.

-las! great Sir, for so the stars fore-tell, Cal-am-ity Oer-shad-ows

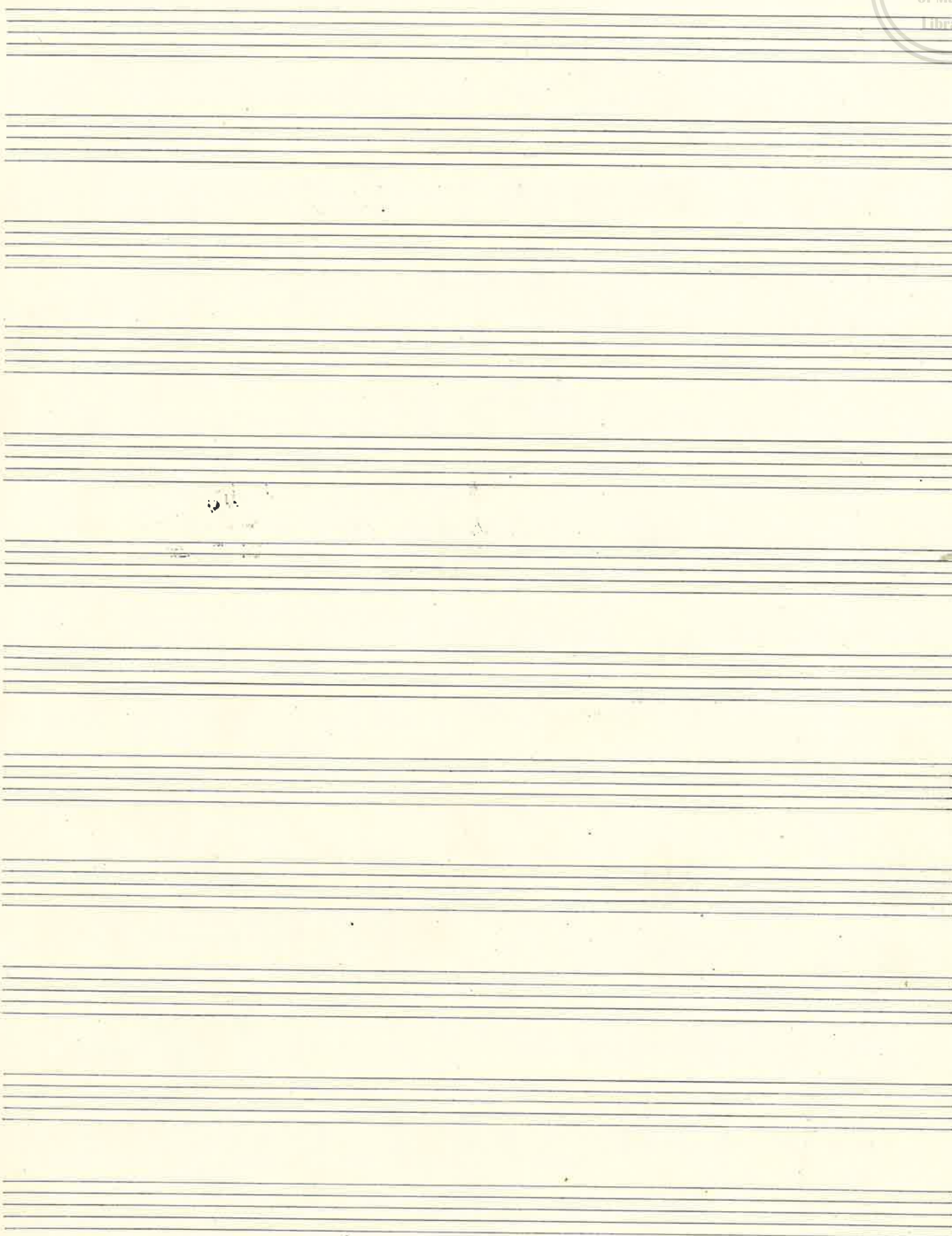
Cam-el-ot! Prophet of ill, Go to thy stars a-gain, Nor

longer vex my ~~longed for~~ sol-it-ude. Be unis-ly

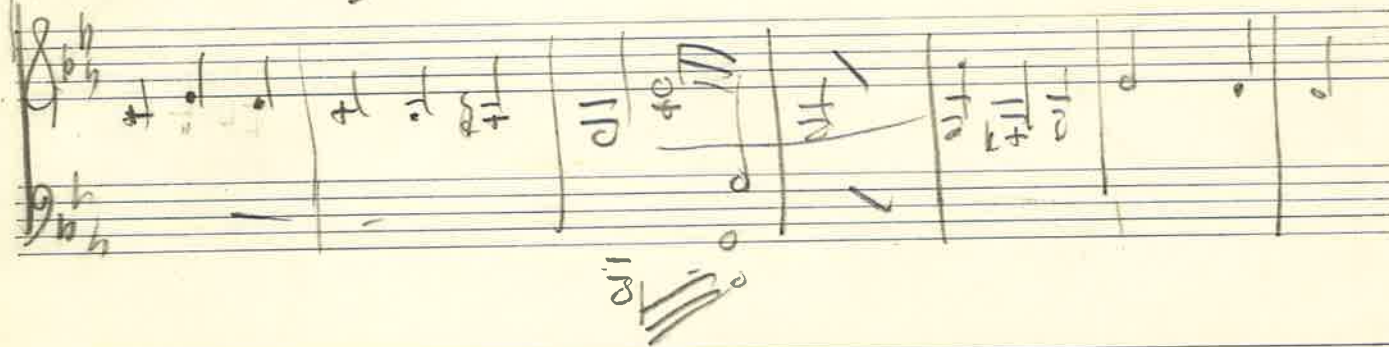
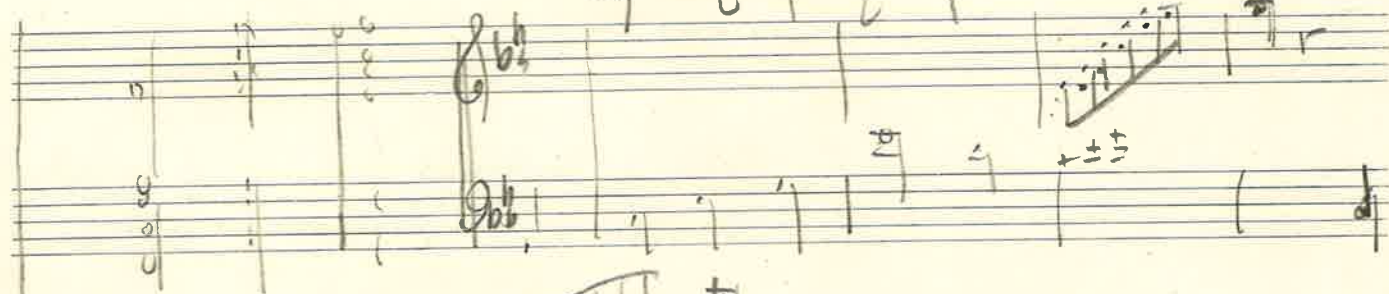
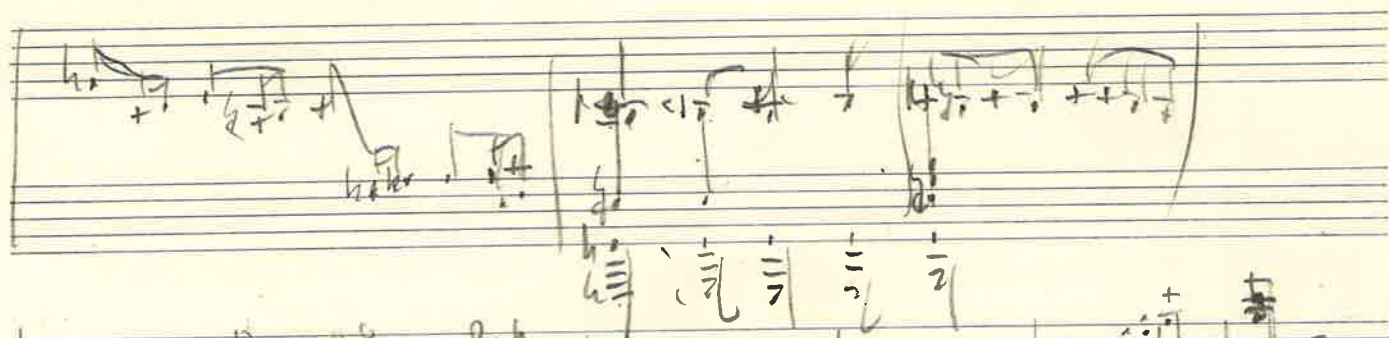
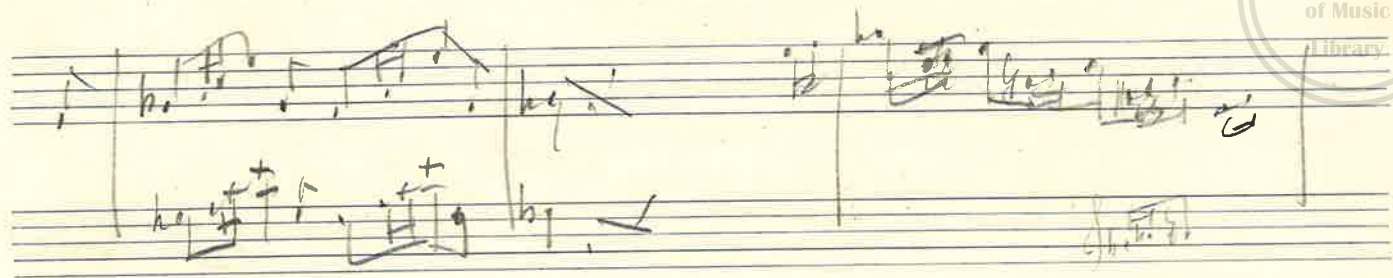














Merlin - bass

'In the vault of the purple night'

15

Part 2

Scene 2

Academy

Library

Nº 8

*ff*

In the vault of the pur---ple night shone a

sa-bre of lu---ric light o'er the wake

ful --- west --- When the man-tle ofi baln --- y

sleep --- Had en-fold-ed the drows --- y deep ---



*10*

Where the sun ... beams rest ... In the vault of the

pur ... ple Night, Shene a sa ... bre of lu ... rid ...

Light o'er the wake ... ful

West ... When the man ... tle of baln ... y sleep ...

Royal Academy of Music Library



Handwritten musical score for voice and piano. The score is written in E-flat major (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "Haden fold-ed the crows - - y deep - - - Where the sun - - - beams rest - - - the sun - - - beams rest - - - ! In the plains of the e - bon night - - - Glit-tered". The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). A circular library stamp is visible in the upper right corner.

Haden fold-ed the crows - - y deep - - - Where the

sun - - - beams rest - - - the sun - - - beams

rest - - - !

In the plains of the e - bon night - - - Glit-tered



*f* *in*  
squad-rons of mor-tal fight - - - Dealing death

wing-ed woe - - - ; Till the race of the star - - ry

sky - - - Ter-ror-strick-en in my - - riads fly - - -

*ff* And the high - - hea-vens glow, the high - -



hea-vens glow - - - - the high hea-vens glow,

the high hea- - - - vens glow - - - - the

high hea-vens glow, the high hea-vens glow!

*Arthur Recit*

Go to thy stars, not yet thou know'st I ween, the re-cords writ-ten on the scroll of



heaven, thy fears are vain - ;

*pp*  
*f* *leggiemo*

but hark! what

tur. mail stirs the slumbering camp?

*f*  
go - learn, and come a - gain.

*too short*

*XX*



Merlin

The stars have erred not, Cam-e - lot is fallen!

stormed by the traitor Mor-dred, nor 'tis all, for Guin-e-ver is

gone!

adieu

Great heaven up —

— hold me, in this bit - er woe, lest cour-age fail ~~fare~~ <sup>fade</sup> ~~fall~~ in —



pesante

Royal  
Academy  
of Music  
Library

- grat- i- tude! O trait-'rous Kins-man! yet I thee de-

*fr* *a tempo*  
Go bid the her-alds sound the trump of war, that

all may arm them treb-ly for the fray, Go bring my cour-ser,

bring my char-méd blade, For I ----- will at the trait-or!



March *lento*

Royal  
Academy  
of Music  
Library

Pon - der well non rash -- ly chal-lenge doom.

Andante *rigoroso*

Though crim-son flames --- con-sume the heavens, though

stars --- in myr-iads fall, though King-doms quake, and

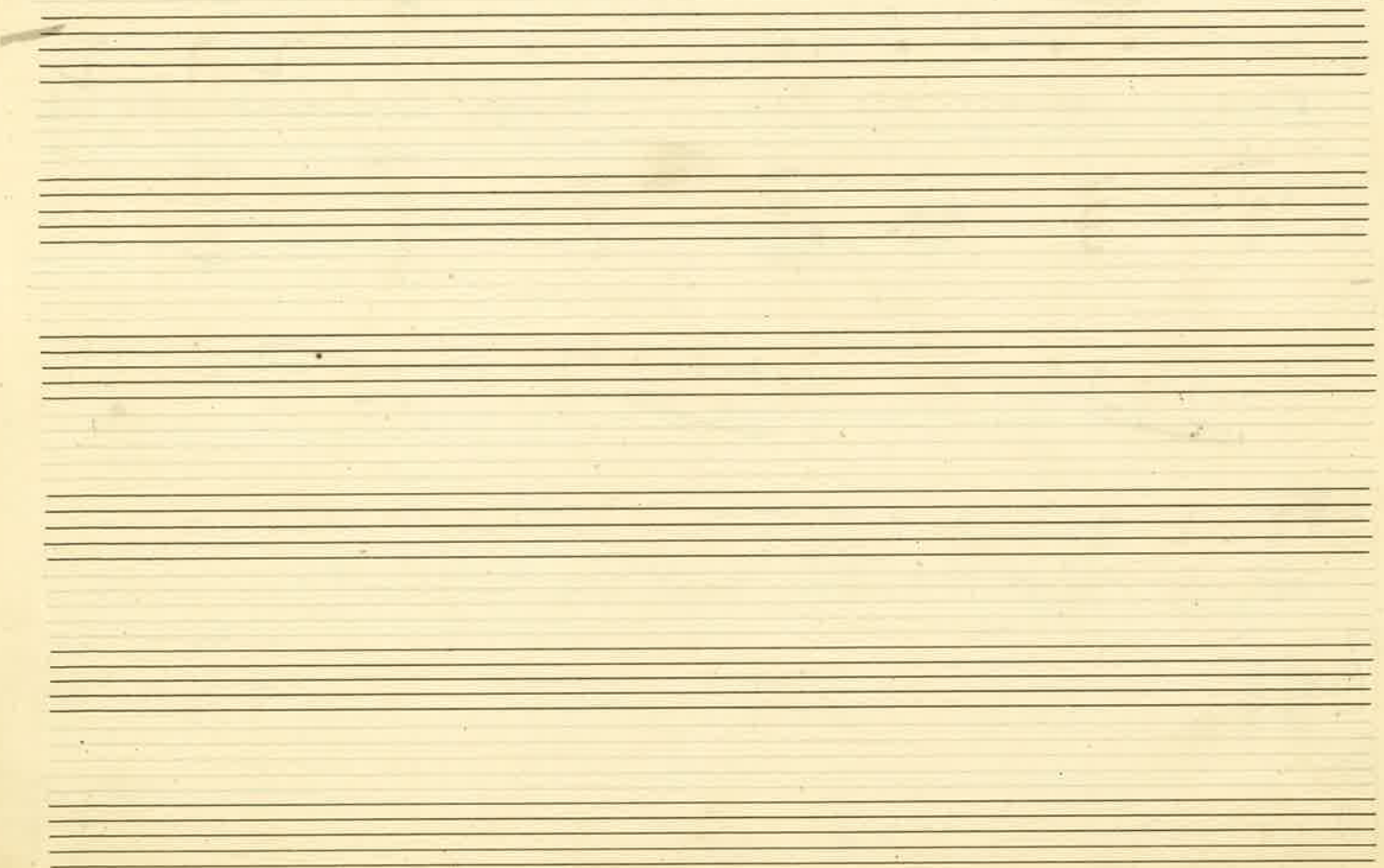
left -- y ridg-es rend, I'll track the trait-or!



royal  
academy  
music  
library

To arms, *cresc* to arms, to arms... and

res-cue *cresc* Cam--e-- lot!





Royal  
Academy  
of Music  
Library



Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes various notes, rests, and dynamic markings. A handwritten '3' is visible in the first measure of the treble staff.

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and dynamic markings. A handwritten '1' is visible in the first measure of the treble staff.

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and dynamic markings. A handwritten '2' is visible in the first measure of the treble staff.

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and dynamic markings. A handwritten '4' is visible in the first measure of the treble staff.

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and dynamic markings. A handwritten '11' is visible in the first measure of the treble staff.

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and dynamic markings. A handwritten '7' is visible in the first measure of the treble staff.



An army approaches from a distance

# The Battle

Now are myriad sabres flashing

Tempo di marcia

Piano

pp

cresc.

Sempre cresc.

ff. Segue drums



**Soprano**  
Now are myr-iad sab-res flash-ing, Now are helms and buck-lers

**Alto**  
Now are myr-iad sab-res flash-ing, Now are

**Tenor**  
Now are myr-iad sab-res flash-ing,

**Bass**  
Now are myr-iad sab-res flash-ing,

**Chorus**  
Now are myr-iad sab-res flash-ing,

**Piccolo**  
crash-ing, Now are horse-men wild-ly dash-ing,

helms and buck-lers crash-ing, Now are horse-men wild-ly dash-ing,

Now are helms and buck-lers crash-ing, Now are horsemen wild-ly

Now are helms and buck-lers crash-ing, Now are



108

Page 2



Slay-- ing ruth-less- ly !      slay - . ing' ruth - less

Slay-- ing ruth-less- ly !      Slay - ing ruth - less

clash - ing ,      Slay --- ing' ruth - less - ly !      ruth - less

horse-men wild-ly dash-ing ,      Slay - ing ruth - less -

108

108

108

- ly !      -- ly ----- slay - . ing' ruth - less - ly !

- ly !      -- ly ----- slay - ing ruth - less - ly !

- ly !      -- ly ----- slay - ing ruth - less - ly !

- ly !      -- ly ----- slay - ing ruth - less - ly !



Con maesta

Scath - less

Like God the King ad - van - ces,

Like a God the King ad - van - ces,

119

110

Scath - less

112

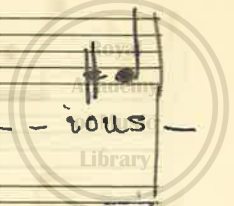
through the death - - - winged lan - ces,

See his steel on

See his steel on

through - - the death - - - winged lan - ces,





Handwritten musical score for three vocal parts and piano accompaniment. The lyrics are: "Mor--dred glan-ces, smit-ing! smit-ing! fur--ious". The piano part includes chords and arpeggiated figures. The score is written in G major and 2/4 time.

174

Handwritten musical score for three vocal parts and piano accompaniment. The lyrics are: "ly!". The piano part includes chords and arpeggiated figures. The score is written in G major and 2/4 time.

175



accel e cresc .....

For-ward!

For-ward!

For-ward!

For-ward!

For-ward!

For-ward!

poco rit



Maestoso

1014

Royal  
Academy  
of Music  
Library

For-ward Knights of peer-less race - - - !

For-ward Knights of peer-less race - - - !

For-ward Knights of peer-less race - - - !

For-ward Knights of peer-less race - - - !

Maestoso

Guard the right, and smite the base - - - ,

guard the right and smite the base,

Guard the right and smite the base,

Guard the right and smite the base,



8

N18

Royal  
Academy  
of Music  
Library

Perish from our coun-try's face,  
Perish from our coun-try's face,  
Perish from our coun-try's face,  
Perish from our coun-try's face,  
Perish from our coun-try's face,

N18

Mon-dred's, Mon-dred's tyr-an-ny!  
Mon-dred's, Mon-dred's tyr-an-ny!  
Mon-dred's, Mon-dred's tyr-an-ny!  
Mon-dred's, Mon-dred's tyr-an-ny!

Cornet solo

N19





Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "For - - - - ward!"

Piano accompaniment for the first system, featuring a treble and bass clef. The lyrics are: "For - - - - ward!"

Handwritten musical score for four voices. The lyrics are: "For - - - - ward! 'gainst the trai - tor foe! for - ward!"

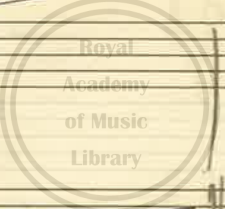
Handwritten musical score for four voices. The lyrics are: "For - - - - ward! 'gainst the trai - tor foe! for - ward!"

Handwritten musical score for four voices. The lyrics are: "For - - - - ward! 'gainst the trai - tor foe! for - ward!"

Handwritten musical score for four voices. The lyrics are: "For - - - - ward! 'gainst the trai - tor foe! for - ward!"

Piano accompaniment for the second system, featuring a treble and bass clef. The lyrics are: "For - - - - ward!"





for-ward! death, or vic-tor-y!

for-ward! death,

for-ward! death, or vic-tor-y!

for-ward! death, or vic-tor-y!

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "for-ward! death, or vic-tor-y!". The music is in G major and 2/4 time. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

for-ward! death, or vic-tor-y!

Handwritten musical score for piano accompaniment, continuing the piece. It features a complex rhythmic pattern with many beamed notes.

for-ward!

for-ward!

for-ward!

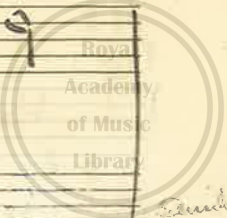
for-ward!

Handwritten musical score for four voices. The lyrics are "for-ward!". The music is in G major and 2/4 time. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

for-ward!

Handwritten musical score for piano accompaniment, continuing the piece. It features a complex rhythmic pattern with many beamed notes.





*ff*  
For - ward 'gainst the trait - or foe,  
For - ward 'gainst the trait - or foe,  
For - ward 'gainst the trait - or foe,  
For - ward 'gainst the trait - or foe,  
*ff*

190

draw the sword and bend the bow;  
draw the sword and bend the bow;  
draw the sword and bend the bow;  
draw the sword and bend the bow;  
*ff*





*f*  
Horn and trum- - - pet loud - - - ly blow,

*f*  
Horn - - - and trum- - - pet loud - - - ly blow,

Horn - - - and trum- - - pet loud - - - ly blow,

Horn and trum- - pet loud - - ly blow,

*f*  
death!

*Molto rall. et fine*  
death, or vic- - - tor- y! or

*ff*  
death!

*ff*  
death, or vic- - - tor- y! or

*ff*  
death!

*ff*  
death, or vic- - - tor- y! or

death!

death - - or vic- - - tor- y! or





Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major. The lyrics are "vic - tor - y". The notation includes treble and bass clefs, a key signature of one sharp (F#), and dynamic markings such as *f* and *ff*. The lyrics are written below the notes: "vic - tor - y" for Soprano, "vic - tor" for Alto, "vic - tor y" for Tenor 1, "vic - tor y" for Tenor 2, and "vic - Tor - y" for Bass.

Handwritten musical score for piano accompaniment. It features a treble and bass staff with complex chordal textures and arpeggiated figures. Two measures are circled and labeled with handwritten numbers "22" and "23".

Handwritten musical score for piano accompaniment, continuing from the previous section. It includes dynamic markings such as *dim.* and *pp*, and the instruction "Sempre motendo e rall.". The notation shows a flowing arpeggiated accompaniment in the bass and chords in the treble.



Sir Bedwyr

"O master n'eer was seen"

Recit

Sept 19 20

Nº 11

O mast-er, n'eer was seen so strange a sight!

for ere the flash-ing reap-on met the mere, a snow-white arm ap-  
pear-ing

is-ing met the blade, Thine brand-ished it! and romichel nestles

more!

*Adieu* *lento*  
fare-well, dear blade, fare



-well!

now bear me to the

*Andante*

*Strained.*

*pp*

Sweet voices now me to the

*Soprano*

*with chattering*

*ppp*

mist - er's land.

Q guide me ere the chill of deep - 'ning



rall

Royal  
Academy  
of Music  
Library

gloom, dis- close the sec- rets of the sil- ent tomb.

*ppp*

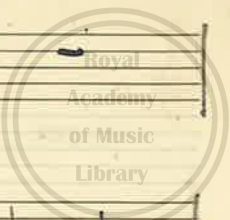
Sir Bedivere

Q mast- er, seeest thou yond- er

duck - y barge freight with fair dams- els, clothed in sab- le garb - ?



Althun



they come to heal me of my grievous wound!

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.

*Soprano* Hark! how their

Handwritten musical score for the second system. It includes a vocal line labeled 'Soprano' with lyrics and a piano accompaniment. The piano part has a simple harmonic accompaniment in the right hand and a bass line in the left hand.

voices on the water-sound!

Handwritten musical score for the third system. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.



# Chorus of Maidens.

20

Sop.

There is a land be-yond the set-ting sun, A land for

Alto

ev' --ry sor-row la-den one, Where death is dead --- and end-less

life be-gun.

There is a



land be-yond the dusk-y night, Where storms are still

Handwritten musical score for the first system. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#). The lyrics 'land be-yond the dusk-y night, Where storms are still' are written below the vocal staves. A circular library stamp is visible in the upper right corner.

skies are e-ver bright, Where crys-tal domes -- re-flect im-mor-tal

Handwritten musical score for the second system. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#). The lyrics 'skies are e-ver bright, Where crys-tal domes -- re-flect im-mor-tal' are written below the vocal staves. The word 'f' (forte) is written above the first and third measures of the vocal staff.

light! There is a land be-

Handwritten musical score for the third system. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#). The lyrics 'light! There is a land be-' are written below the vocal staves. The word 'f' (forte) is written above the first measure of the vocal staff in the second line.



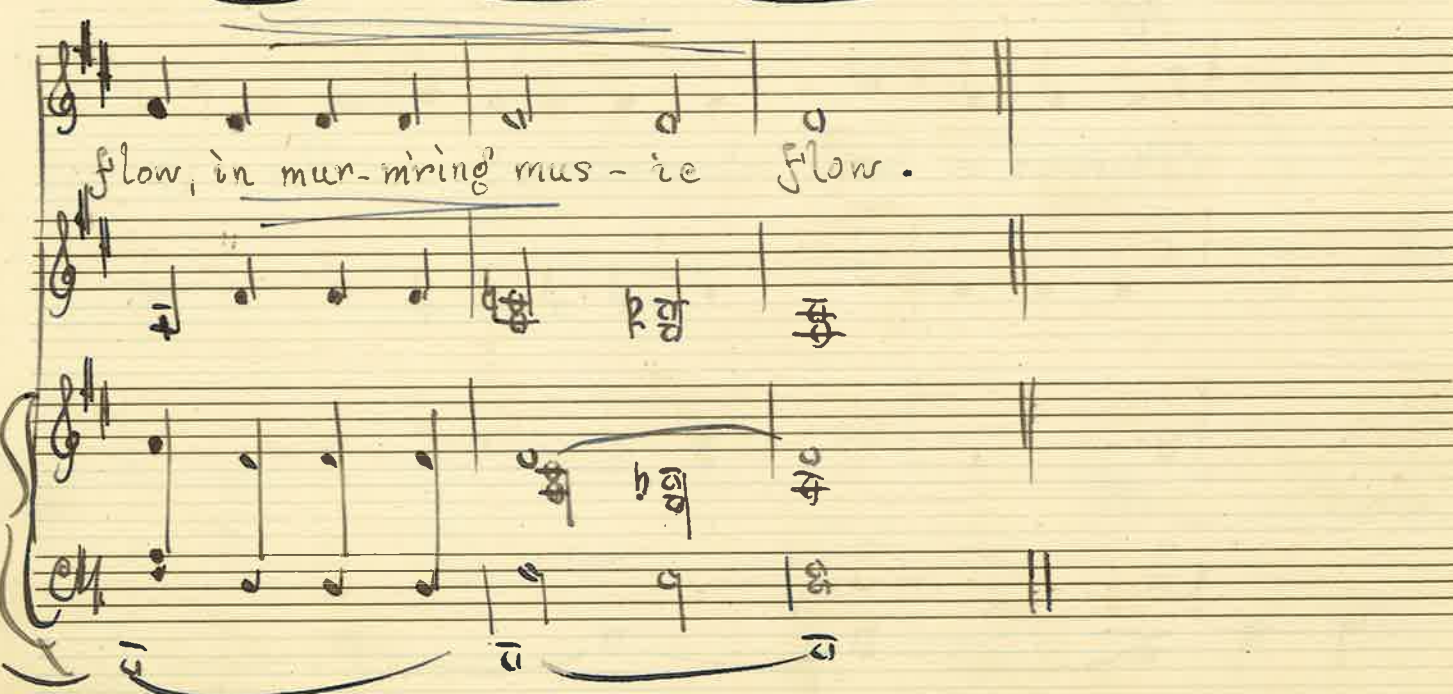
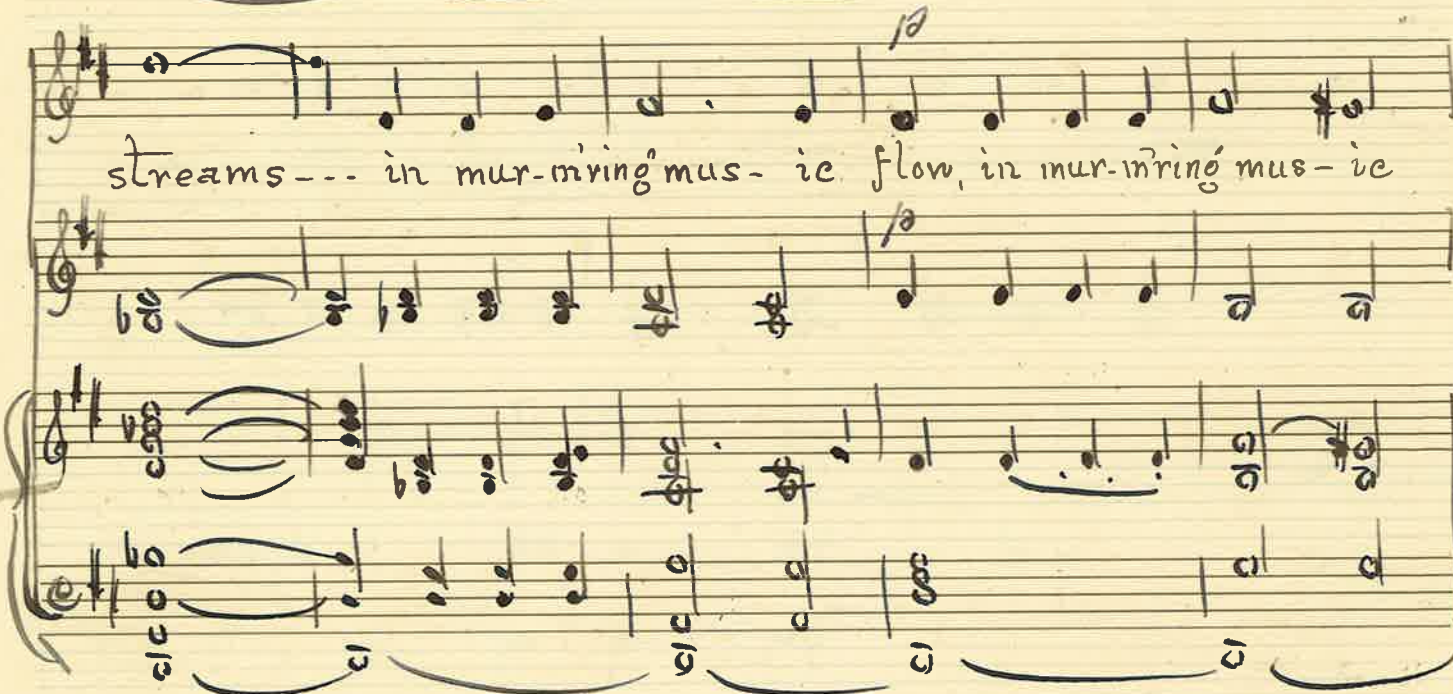
yoncl the gates of morn, A land for ev'ry her-o bat-tle

worn, Where peace a-waits the spir-it an-guish torn.

There is a land where balm-y breez-es blow, Where



fra - grant flowers in fade - less splen - dour glow, Where sil - ver





*f*  
bro - ther where for tarr-iest thou so long,  
*p*

wound - ed sought my soul en - tie - ing song; Thy wear-y head lay

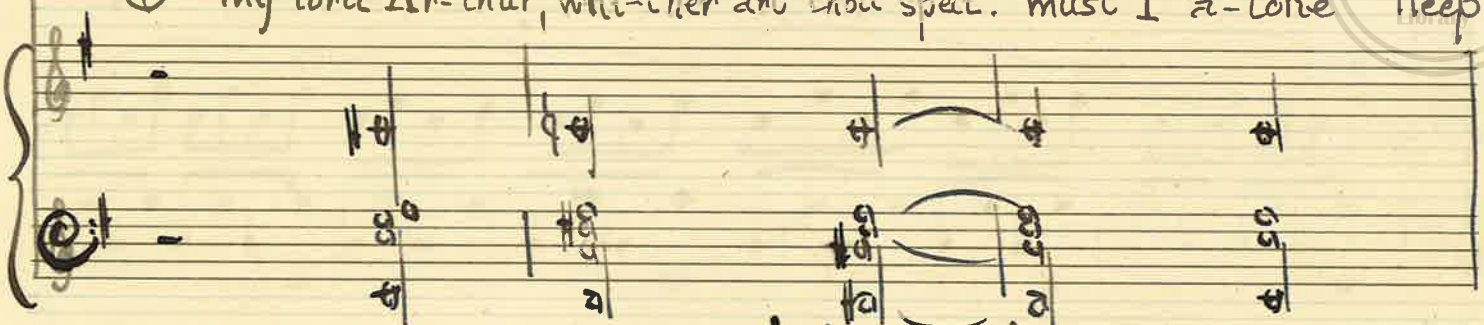
light - ly on my breast, Till bill - ows bear me to the land of,  
*the*  
*pp*

rest, to the land of rest, to the land of rest



Sir Bedivere

*fi* *3*  
O my lord Ar-thur, whi-ther art thou sped? must I a-lone Keep



*Arthur* *a tempo moderato*  
vig-il o'er the dead? Fare-well, nor sor-row

*fi*  
sore, with cour-age strong, en-dure, nor mar-vel if I

tar-ry long, nor mar-vel if I tar-ry long, In sea-girt sur-ry valed A-



Andante tranquillo

Sotto voce

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "v - il - ion, In sea - girt sur - ay valed A - v - il - ion A". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The tempo is marked "Andante tranquillo" and the dynamics are "Sotto voce".

Handwritten musical score for the second system. The vocal line continues with the lyrics: "vil - . . . . i - on .". The tempo is marked "adagio". The piano accompaniment continues with the right hand in treble clef and the left hand in bass clef. The dynamics are "p/p".

Handwritten musical score for the third system. The vocal line continues with the lyrics: "attos alone - closed lips". The piano accompaniment continues with the right hand in treble clef and the left hand in bass clef. The dynamics are "p/p".

Handwritten musical score for the fourth system. The vocal line continues with the lyrics: "A -". The piano accompaniment continues with the right hand in treble clef and the left hand in bass clef. The dynamics are "ppp".



J. H. Neale

Recit-

No 11.

"O Master peer was seen"

No 11

The Hymn No 11





Prepare Celeste & Clari

"O master n'er was seen"



Nº 11 1<sup>st</sup> Sin. Bedivere. Recit.

Atempo -

O mast-er n'er was seen so strange a sight,

*rec'ds than celeste*

*Small* *rec'ds* *trsm* *ch: clarinet*

for ere the flash-ing weap-on met the mere, a snow-white arm ar-

*Small* *st. f* *clump*

... is ... ing met the blade, thrice brand-ish'd it, and van-ish'd neath the

*st. f* *ff*

*Chords singing*

Arthur *molto espress.*

wave! *small rec'ds*

Fare-well, dear blade, fare-





well!  
*due*

Now bear me to the

*f* *chuir*

*chuir*

strand.

*pp*

*mp* Sweet voi - ces woo me to the

*pppp*

Soprano  
Contralto

*(with closed lips)*

*Soft 16 feet only*

*ad lib* *Sulciana alone*

west - - ern land.

*sempre PPP*

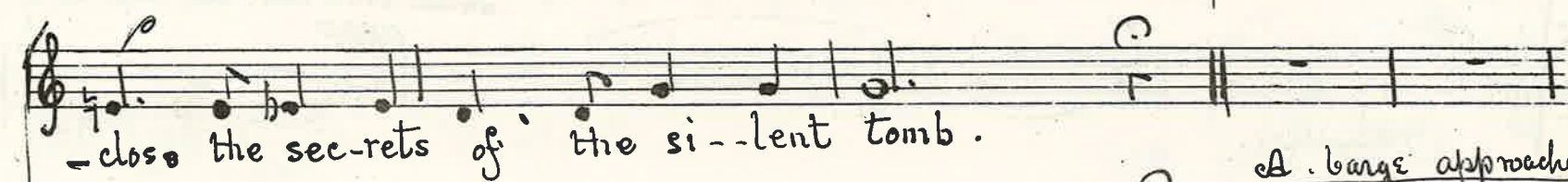
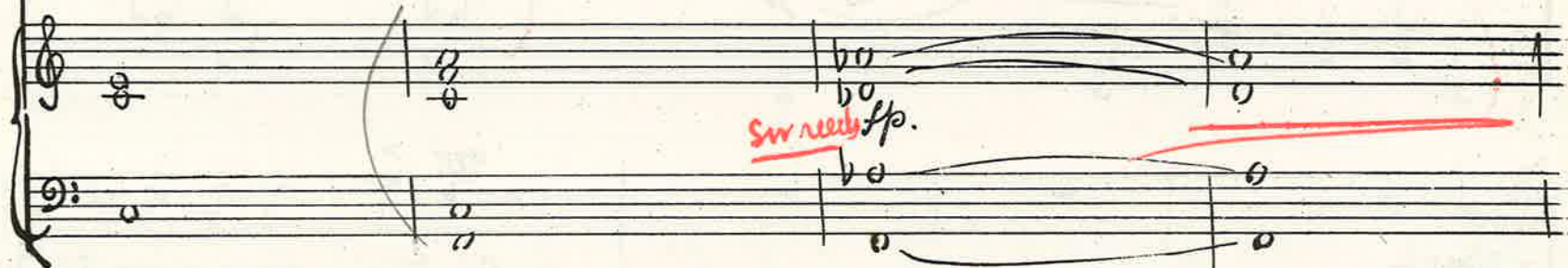
*meno P*

*marked*

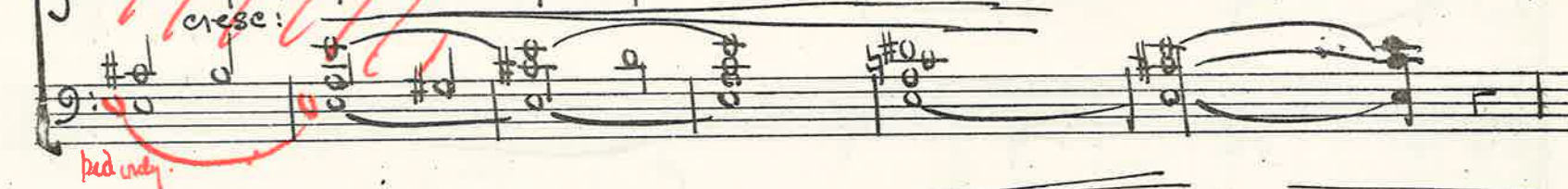


supplichi:  
Quasi a tempo

Royal  
Academy



A barge approaches.





Arthur

They come to heal me of my grievous wound.

*Prepare Celeste*

There is a

*dulcissimo pp*

Hark! how their voices on the waters sound.

land beyond the setting sun---

*voix celestes pp*

Chorus  
maidens  
in the  
barges

*Moderato mp*

There is a land beyond the setting sun, A land for ev'ry  
There is a land beyond the dusk-y night, Where storms are still and

*Moderato*

*su diafo mp*



sor-row-lad-en one, Where death is dead..... and end-less life be-  
skies are ev-er bright, Where crys-tal domes..... re-flect im-mort-al

*f*

-gun light! *Clari*  
*Clarin*  
*above solo*

There is a land be-

*sn. adds*

*stop deep*

yond the gates of morn, A land for ev-ry her-o bat-tle



*pp* *sompt pp*

where peace a- waits the spir-it ang-ush torn.

*pp* *1<sup>st</sup> p delicious alone* *dim.*

*ppp*

There is a land where balmy breez-es blow, where frag-rant flowers in

*ppp*

*ppp*

fade-less splen-dour glow, where sil-ver streams — in mur-muring mus-ic





7

ppp

flow, in mur-m'ring mus-ic flow, in mur-m'ring mur-ic flow.

Soprano solo (one of the Queens)

Andante

hold "d" only

bro-ther where-for tar-riest thou so long. Nor

wound-ed sought my soul en-tie-ing song; Thy wear-y head lay

Ped. Ped \* Ped \* Ped \* Ped



light-ly on my breast, Till bil-lows bear thee to the land of

*rit*

*chord*

*Ped* *x* *Ped* *x* *Ped* *x* *pal* *x*

rest, to the land of rest, to the land of rest!

*chord*

*Sir Bedivere.*

O my Lord Ar-thur, whi-ther art thou sped? must I a-lone Keep

*sw* *reds* *f*

*Arthur* *espress.*

vig-il o'er the dead? Fare-well, nor sor-row sore, with

*ten* *p* *pp* *ff* *p*



9

cour-age strong en-dure ---, nor mar-vel if I tar-ry long, nor

*Solo voice*

mar-vel if I tar-ry long, In sea-girt sun-ny valed A -

subito voce  
--- vil-ion, In sea-girt sun-ny valed A - vil-ion, A -

*pp dulcissima alone*

*He dies.*

Contralto

- vil - - - i - - - ion!

There is a land be-yond the gates of morn! -



*Sing the words indistinctly*

*with closed lips*

A land for ev...ry he-ro bat-tle worn!

*morendo*

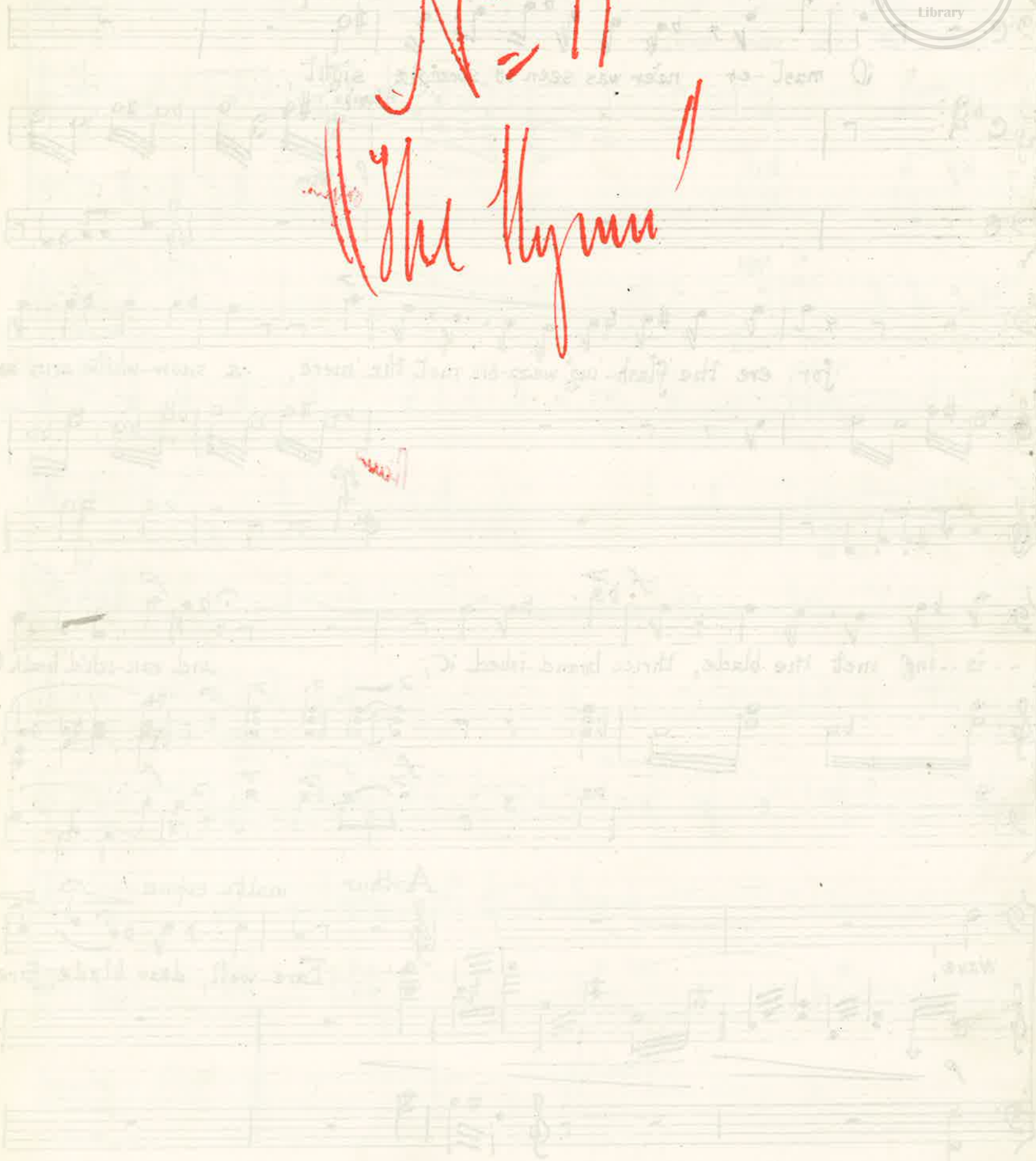


6)

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No. 11  
The Hymn





No. 11

1 Sir. Bedivere. *Recit.*

"O master ne'er was seen"

Royal  
Academy  
of Music  
Library

*p* *Atempo*

O mast-er ne'er was seen so strange a sight

*p* *trm*

for ere the flash-ing weap-on met the mere, a snow-white arm ar-

*f* *trm*

-- is -- ing met the blade, thrice brand-ish'd it, and van-ish'd neath the

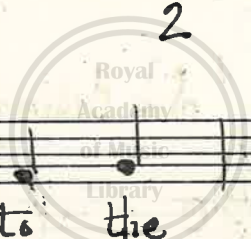
*f* *trm*

Arthur *molto espress.*

wave!

Fare-well, dear blade, fare-





- well !

Now bear me to the

*f*

*organ*

*Andante*

Soprano  
Contralto

strand .

*pp*

*(With closed lips)*

*mp* *>*

Sweet voi - ces woo me to the

*pppp*

*ad lib*

west - - ern land .

*sempre ppp*

*meno p*

*p*

*Harp*  
*Chorus for organ*

*Harp*





suppldy:  
Zuari i tempo

① guide me ere the chill of deep'ning gloom, dis-

*Piano*  
*fp.*

-close the sec-rets of the si-lent tomb.

*pp*  
*pp*  
*A. barge approaches.*

*Sir Bediver*  
*f.* *Recit*  
①

*cresc:*

mast-er, see'st thou yon-der dusk-y barge, freight with fair dam-sels, clothed in sub-le garb?



Arthur

They come to heal me of my grievous wound.

There is a

*p.* *sp* *pp*

Hark! how their voices on the waters sound.

land beyond the setting sun ---!

*Harp* *pp*

Chorus  
maidens  
in the  
bars

*Moderato mp.*  
There is a land beyond the setting sun, A land for ev'ry

*Moderato*  
*mp*

*mp*



sor-row-lad-en one, Where death is dead..... and end-less life be-  
skies are er-er bright, Where crys-tal domes..... re-flect im-mort-al

-gun light! There is a land be-

*Harp*

*organ*

yond the gates of morn, A land for ev-ry her-o bat-tle



pp  
morn Where peace a- waits the spir-it ang-uish torn.

pp  
pp  
dim.

ppp

There is a land where balmy breez-es blow, Where frag-rant flowers in

ppp

Mark

fade-less splen-dor glow, Where sil-ver streams — in mur-mur-ing mus-is

Mark



7

ppp

flow, in mur-m'ring mus-ic flow, in mur-m'ring mur-ic flow.

Soprano solo (one of the Queens)

*Claro*

Andante

bro - ther where-for tar-riest thou so long, Nor

Andante

wound-ed sought my soul en-tie-ing song; Thy wear-y head lay

Ped \* Ped \* Ped \* Ped \*



light-ly on my breast, Till bil-lows bear thee to the land of

Ped x Ped x ped x pal x

rest, to the land of rest, to the land of rest!

Piano my own Piano

*Sir Bedivere.*  
O my Lord Ar-thur, whi-ther art thou sped? must I a-lone Keep

f. my own

*Arthur*  
vig-il o'er the dead? Fare-well, nor sor-row sore, with

Piano



9

cour-age strong en-dure ---, nor mar-vel if I tar-ry long, nor

cresc. mar-vel if I tar-ry long, In sea-girt sun-ny valed A -

cresc.

sotto voce

--v--il-ion, In sea--girt sun-ny valed A-vil--ion, A-

pp

He dies.

-vil-----ion!

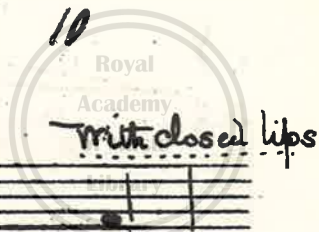
ppp

Contralto

There is a land be-yond the gates of morn! -

ppp





Sing the words indistinctly

A land for ev...ry he-ro bat-tle worn!

morendo...

ppp

(C# D# E# F# G# A# B#)

Empty musical staves



(Final Chorus of "King Arthur")

Wm. L. Sullivan

No. 12.

"Hail! to the country"

Royal  
Academy  
of Music  
Library

Soprano

Alto

Tenor

Bass



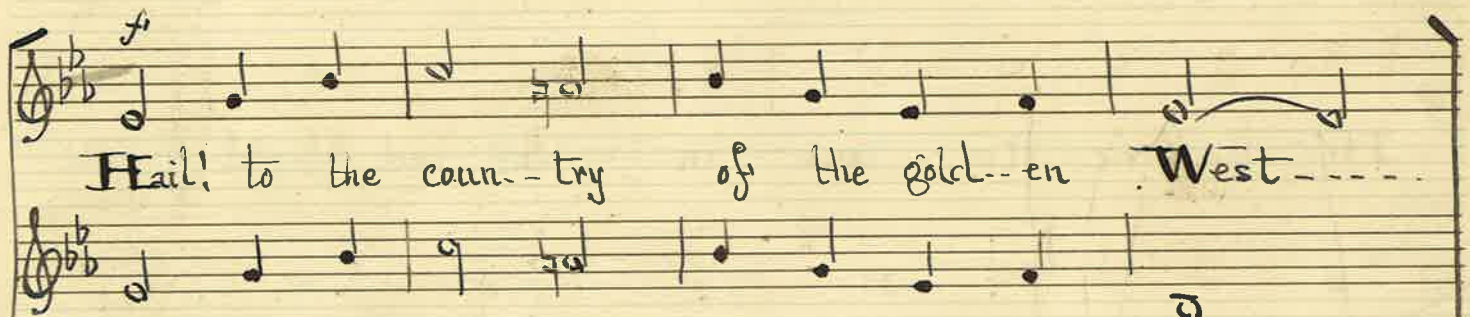
*Maestoso.*

Piano

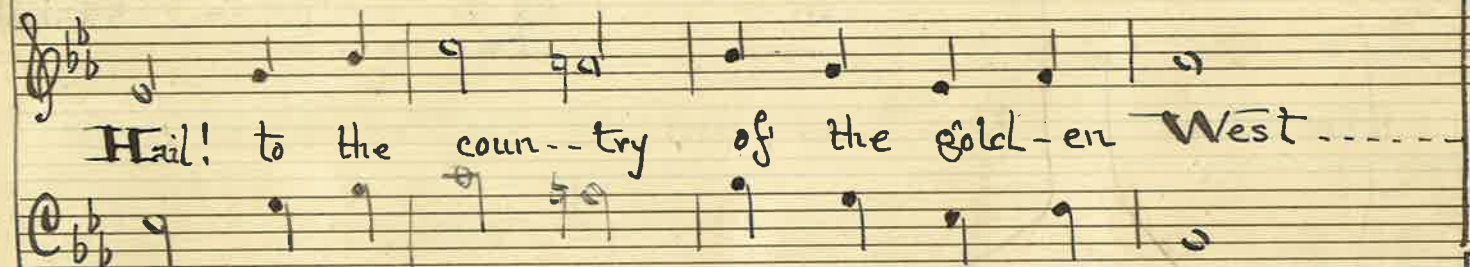


*f*

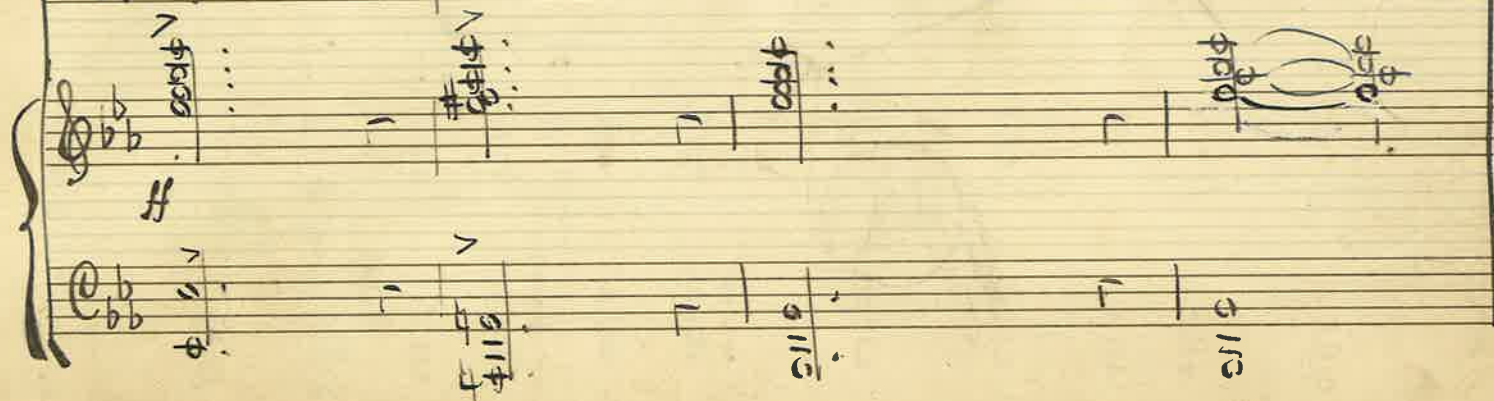
Hail! to the coun-try of the gold-en West---



Hail! to the coun-try of the gold-en West---



*f*







hail! to the hap-py is-lands of the Blest

Handwritten musical notation for the first vocal part of the first system, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter and eighth notes.

hail! to the hap-py is-lands of the Blest

Handwritten musical notation for the second vocal part of the first system, featuring a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter and eighth notes.

Handwritten musical notation for the piano accompaniment of the first system, consisting of a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The accompaniment features chords and single notes.

Her--o vic--tor--ious in the sac-red fight, A

Handwritten musical notation for the first vocal part of the second system, featuring a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter and eighth notes.

Her--o vic--tor--ious in the sac-red fight, A

Handwritten musical notation for the second vocal part of the second system, featuring a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter and eighth notes.

Handwritten musical notation for the piano accompaniment of the second system, consisting of a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The accompaniment features chords and single notes.





Handwritten musical notation on a single staff in G major (one sharp). The lyrics are: "— gainst the wrongs and tri-umph of the Right! A —".

Handwritten musical notation on a single staff in G major. The lyrics are: "— gainst the wrongs and tri-umph of the Right! A —".

Handwritten musical notation on a single staff in G major. The lyrics are: "— gainst the wrongs and tri-umph of the Right! A —".

Handwritten musical notation on a single staff in G major. The lyrics are: "— gainst the wrongs and tri-umph of the Right! A —".

Handwritten musical notation for a piano accompaniment on two staves (treble and bass clef) in G major. The lyrics are: "— gainst the wrongs and tri-umph of the Right! A —".

Handwritten musical notation on a single staff in G major. The lyrics are: "— gainst the wrongs and tri-umph of the Right! A —".

Handwritten musical notation on a single staff in G major. The lyrics are: "— gainst the wrongs and tri-umph of the Right! A —".

Handwritten musical notation on a single staff in G major. The lyrics are: "— gainst the wrongs and tri-umph of the Right! A —".

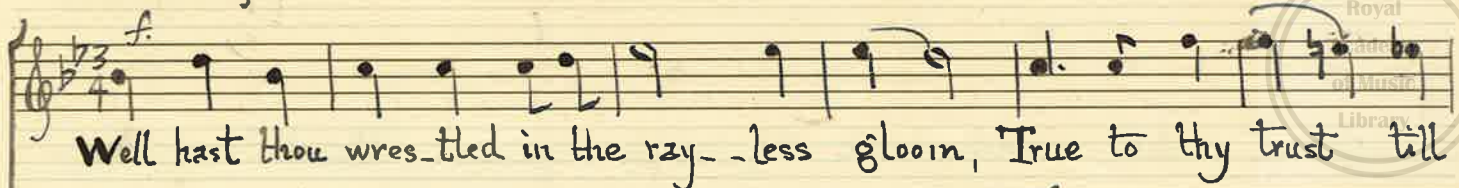
Handwritten musical notation on a single staff in G major. The lyrics are: "— gainst the wrongs and tri-umph of the Right! A —".

Handwritten musical notation for a piano accompaniment on two staves (treble and bass clef) in G major. The lyrics are: "— gainst the wrongs and tri-umph of the Right! A —".

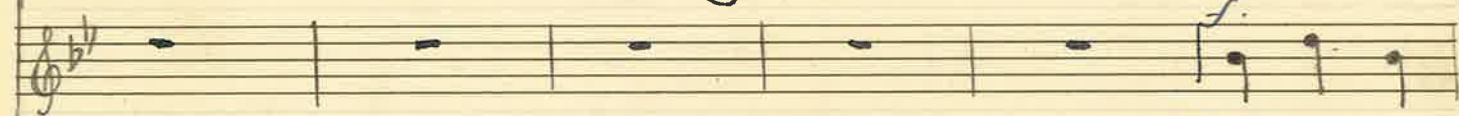
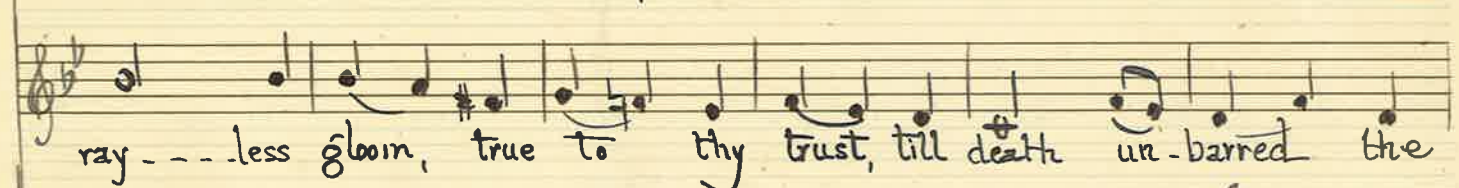
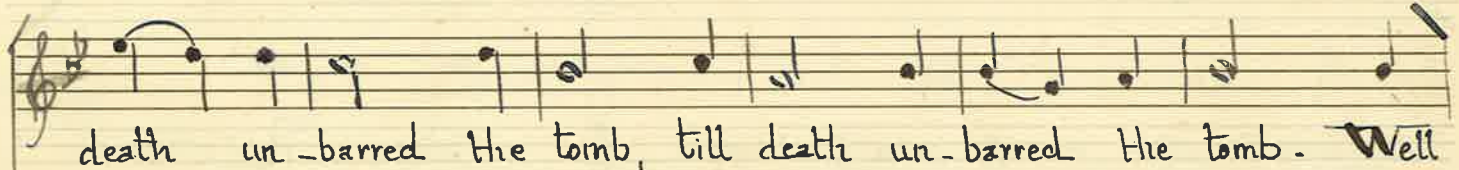
Handwritten musical notation on a single staff in G major. The lyrics are: "— gainst the wrongs and tri-umph of the Right! A —".



*Con energia.*



*Con energia.*







--- hast thou wrest- - - - - led

death un-barred the tomb, true.... to thy trust till death un-

wrest-led in the ray- - less gloom, true to thy trust till death un-

Well hast thou wrest-led in the ray- - - less

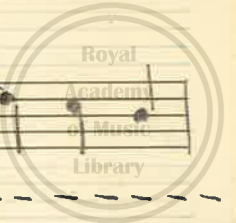
Well hast thou wrest-led in the ray- - less

-barred the tomb, un-barred the tomb, Well hast thou wrest-led in the

-barred the tomb, un-barred the tomb,

gloom, well- - - hast thou wrest- - - - led,





gloom, true to thy trust till death un-barred ---  
ray --- less gloom, true to thy trust till death un-barred ---

The first system of the handwritten musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (Bb). The lyrics are written below the staves, with dashed lines indicating the continuation of the melody.

Well hast thou wrest-led in the ray --- less gloom,

The second system of the handwritten musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (Bb). The lyrics are written below the staves, with dashed lines indicating the continuation of the melody.

the tomb.

the tomb. true to thy trust till

Well hast thou wrest-led in the ray --- less

The third system of the handwritten musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (Bb). The lyrics are written below the staves, with dashed lines indicating the continuation of the melody.

The fourth system of the handwritten musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (Bb). The lyrics are written below the staves, with dashed lines indicating the continuation of the melody.



Well hast thou wrest-led in the ray--less gloom, true to thy trust--  
 death un-barred the tomb, true to thy trust till death--  
 gloom, true to thy trust till death un-barred the tomb,

Well hast thou wrest-led in the ray--less gloom, true to thy

true to thy trust, Well hast thou  
 un-barred the  
 till death--un-barred the tomb.

trust till death, true to thy trust till death--till





wrest-led in the ray...less gloom.....

tomb. true to thy trust till

true to thy trust till death un-barred the tomb,

death.....un-barred the tomb.

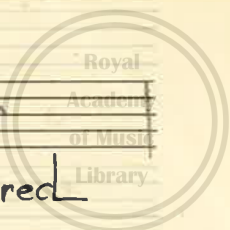
true to thy trust till death.....till death un-barred the

death un-barred un-barred the tomb. till death un-barred the

un-barred the tomb; true to thy trust till

Well hast thou wrestled in the ray...less





tomb, un-barred ----- the tomb, un-barred

tomb, un-barred ----- the tomb, un-barred

death un-barred ----- the tomb, un-barred

death, true to thy trust till death un-barred -----

Handwritten musical score for the first system, featuring four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The music is in G major and 4/4 time.

*Piu mosso*

the tomb -----, Now o'er the ranks

the tomb -----, Now o'er the ranks

the tomb -----, Now o'er the ranks

----- the tomb -----, Now o'er the ranks

*f* *Piu mosso*

Handwritten musical score for the second system, featuring four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The music is in G major and 4/4 time, with a tempo change to 'Piu mosso' indicated above the first staff.



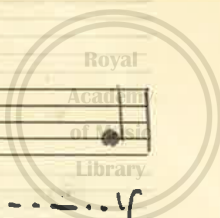
ce ..... les ..... tial shalt thou reign ..... Nor e'er the

ce ..... les ..... tial shalt thou reign ..... Nor e'er the

mem ..... ry of thy glor ..... y wane ..... nor e'er

mem ..... ry of thy glor ..... y wane ..... nor e'er





the mem-ry of thy glor-----y

the mem-ry of thy glor-----y

Piano accompaniment for the first system, featuring a treble and bass staff with chords and arpeggiated figures.

Piano accompaniment for the second system, continuing the harmonic texture with chords and arpeggios.

wane-----! Well hast thou wrest-led in the ray----less gloom,

Well hast thou wrest-led in the ray----less

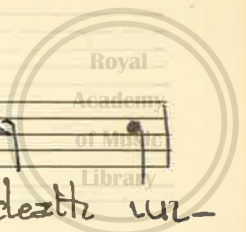
wane-----! Well hast thou wrest-led in the

Well hast thou

Piano accompaniment for the final system, concluding the piece with sustained chords and melodic fragments.

Piano accompaniment for the final system, concluding the piece with sustained chords and melodic fragments.



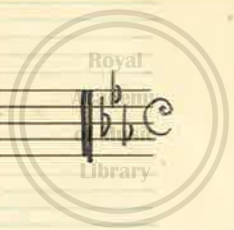


Handwritten musical score on ten staves, featuring lyrics and musical notation. The lyrics are:

true to thy trust till death un-barred the tomb, till death un-  
gloom, true to thy trust till death ----- un-  
ray-----less gloom, true to thy trust till death-----un-  
wrest-led in the ray-----less gloom, true to thy trust till death un-  
-barred the tomb, till death un-barred-----un-  
-barred the tomb, till death un-barred-----un-  
-barred the tomb, till death un-barred-----un-  
-barred the tomb, till death un-barred-----un-

The musical notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, with some words hyphenated across lines. The score is written on aged, slightly yellowed paper.





-barred the tomb!

-barred the tomb!

-barred the tomb!

-barred the tomb!

Piano accompaniment for the first system, featuring a treble and bass staff with chords and a melodic line in the right hand.

Hail! to the coun---try of the gold-en West----- hail! to the

Hail! to the coun---try of the gold-en West----- hail! to the

Piano accompaniment for the second system, featuring a treble and bass staff with chords and a melodic line in the right hand.



hap-py is-lands of the Blest----- he--ro vic-tor-ious

hap-py is-lands of the Blest----- he--ro vic-tor-ious

The first system shows two vocal staves in G major (one sharp) and 4/4 time. The lyrics are 'hap-py is-lands of the Blest----- he--ro vic-tor-ious'. The piano accompaniment is in the same key and time, with a simple harmonic accompaniment.

in the sac-red fight, A- gainst the wrong and tri-umph of the

The second system continues the vocal parts and piano accompaniment. The lyrics are 'in the sac-red fight, A- gainst the wrong and tri-umph of the'. The piano part features a more active accompaniment with chords and moving lines.

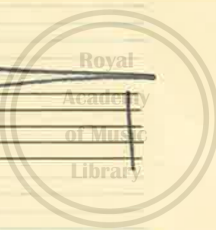
in the sac-red fight, A- gainst the wrong and tri-umph of the

The third system continues the vocal parts and piano accompaniment. The lyrics are 'in the sac-red fight, A- gainst the wrong and tri-umph of the'. The piano part features a more active accompaniment with chords and moving lines.

in the sac-red fight, A- gainst the wrong and tri-umph of the

The fourth system continues the vocal parts and piano accompaniment. The lyrics are 'in the sac-red fight, A- gainst the wrong and tri-umph of the'. The piano part features a more active accompaniment with chords and moving lines.





Handwritten musical score for a song. The score is written on ten staves, with the first five staves for vocal parts and the last five for piano accompaniment. The key signature is B-flat major (two flats). The tempo/mood markings are *maestoso* and *rall*.

**Vocal Parts (Staves 1-5):**

- Staff 1: *ff* Right, and tri-umph of the Right!
- Staff 2: Right, and tri-umph of the Right!
- Staff 3: Right, and tri-umph of the Right!
- Staff 4: Right, and tri-umph of the Right!
- Staff 5: Right, and tri-umph of the Right!

**Piano Accompaniment (Staves 6-10):**

- Staff 6: *maestoso* Hail! to the coun-try of the gold-en West! *rall*
- Staff 7: *ff* Hail! to the coun-try of the gold-en West! *rall*
- Staff 8: *ff* Hail! to the coun-try of the gold-en West! *rall*
- Staff 9: *ff* Hail! to the coun-try of the gold-en West! *rall*
- Staff 10: *ff* Hail! to the coun-try of the gold-en West! *rall*



Arthur.

They come to heal me of my grievous wound.

There is a

Hark! how their voices on the waters sound.

land beyond the setting sun ---!

Chorus  
maidens  
in the  
bars

Moderato mp

There is a land beyond the setting sun, A land for ev'ry

Moderato

There is a land beyond the dusky night. Where storms are still and



*f*  
sor-row-lad-en one, Where death is dead ..... and end-less life be-  
skies are er-er bright, Where crys-tal domes ..... re-flect im-mort-al

*f*  
-gun light! There is a land be-

yond the gates of morn, A land for er-ry her-o bat-tle



*pp* *scmprr pp*

morn Where peace a- waits the spir-it ang-uish torn.

*pp* *dim.*

*ppp*

There is a land where balmy breez-es blow, Where frag-rant flowers in

*ppp*

fade-less splen-dor glow, Where sil-ver streams — in mur-mur-ing mus-ic



flow, in mur-m'ring mus-ic      flow, in mur-m'ring mur-ic      flow.

Soprano solo (one of the Zucos)

Andante

bro - ther where - for tar - riest thou so long, Nor

wound-ed sought my soul en-tie-ing song; Thy wear-y head lay



Arthur  
*Moderato* *Recit.*

What strains are these, that wake the slumb--'ring mere?

*Merlin* *Recit.* (*misterioso*) *quasi a tempo*

Be-ware the mus-ic of the mys--tic maids, that



*p.*  
guard the mag-ic brand, but for our quest, the hour is  
*organ*  
nigh, and full-orbed shines the moon, a-mid her star-ry  
*espressivo*  
sis-ter-s; See'st thou noth-ing?  
*Speak* *Sotto voce*  
*ppp.*  
*Arthur* *(a tempo)* *espressivo*  
*organ* Naught but the play of moon-beams on the  
*14.*



Merlin.

Here. Be-hold a-gain, for 'tis not ev'ry eye, can

view the vis-ion of the won-drous blade!

Arthur

Naught but the fil--my va--pours,

Yet me-thinks, I see an arne... of ee-rie light a--



Harp  
ff.

10

Royal  
Academy  
of Music

Merlin. Recit

ris - - - - - ing! 'Tis well, by cour-age thou shalt

Recit

win the brand.

Soprano Tempo D<sup>o</sup>  
pp. Spir-its of air, wit-less of care,

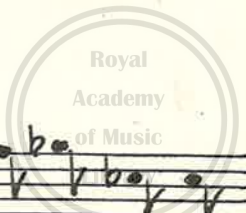
Alto  
pp. Spir-its of air, wit-less of care,

Tempo I:  
Pstacc:

Borne on the lake-lov-ing breez - - - - es; Ward-ing the blade,

Borne on the lake-lov-ing breez - - - - es; Ward-ing the blade,





Accent

Merlin  
ff *recit.*

A-vaunt! ye empty shades, your task is

wond-rous-ly made, wait-ing the he-ro!

wond-rous-ly made, wait-ing the he-ro!

Arthur. *Allegro con fuoco*

Yield!

done, be-hold the he-ro of your eld-er-ly song.

*Allegro con fuoco*

yield!

yield - - - in the name of Heaven!





*Handwritten red text:* *Handwritten red text:*

Handwritten musical score for piano. The score consists of three staves. The first two staves are treble clef, and the third is bass clef. The music is in 3/8 time. The key signature has one sharp (F#). The tempo is marked 'Andante molto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also handwritten annotations in red ink, including 'moreato' and 'f'.

*Andante molto:*

Handwritten musical score for piano with lyrics. The score consists of three staves. The first two staves are treble clef, and the third is bass clef. The music is in 3/8 time. The key signature has one sharp (F#). The tempo is marked 'Andante molto'. The lyrics are: "Sound-ed the Knell, broken the spell, Van-ish-ed the charm of the". The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo). There are also handwritten annotations in red ink, including 'muted' and 'Hand'.

Handwritten musical score for piano with lyrics. The score consists of three staves. The first two staves are treble clef, and the third is bass clef. The music is in 3/8 time. The key signature has one sharp (F#). The lyrics are: "a --- ges; Wel-come to thine, He-ro di-vine,". The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo). There are also handwritten annotations in red ink, including 'Hand'.





Sung by the Seer and the Sages

Sung by the Seer and the Sages

*Coro*

*pp*  
(with closed lips)

*pp*

*ppp*

*ppp*

*ppp*



Nº 2

"Mid the glory of the Spring-time"

Arthur.



Andantino con espressione.

cornet 2)

violin

organ

cello

Mid the

glor - - y of the spring-time, by the light - ly rip - pling mere, Soft - ly

glid - - ing first I saw thee, Gold - en tress'd Quin - e - - vere.

mf

In the saf - - - - - from light of sun - down, 'neath the



Handwritten musical score for the song "The Maid in the Glen". The score is written on four staves. The first staff is the vocal line, and the second and third staves are the piano accompaniment. The lyrics are written below the vocal line.

Lyrics: beau-ty la-den, me a cap-tive  
 thou hast made, Gen-tle-maid-en

Handwritten notes and markings include "cresc..." under the first line, "mf" (mezzo-forte) under the second line, "dim" (diminuendo) under the third line, and "cantabile" under the fourth line. A red arrow points from the word "Gentle" to the word "cantabile".





beau-ty la-den, me a cap-tive thou hast made;

me a cap-tive thou- - - hast made!

*rit. ad lib.*

*colla voce*

*Tempo I°*

*mf*

*mean*

*al*

Blew the balmy breeze of

*ben legato*

eve-ning, warm-ly wafted from the west, When thy

*cresc*



wing-ed lov-ing glan-ces, Woke the pas-sion in - - - my breast!

Low-ly lap - - - ping washed the wave-lets, o'er the

moon - - - ill-un-ined strand, As we part-ed sor-row heart-ed, for our

bat-tle strick - - - en Land. *mf* Gren - - - the maid - - - en,





beau---ty la--den, Let me claim thy match--less hand;

*mf* Gen---tle maid--er, beau---ty la--den, let me claim thy

match-----less hand, thy match--less hand!

*rit.* *ff* *rit.* *ff* *Tempo I* *ppp* *rit.*

*mf* *cresc. ed accel.* *cresc. ed accel.*

*ppp*



W. Heale

No 5/a

Chorus

"Knights of the table round"

1

Royal  
Academy  
of Music

Prepare Solo / Solo / 4th time Coupled to 5 Tenor

Tenors  
I + 2

Bass  
I + 2

Bass

Knights of the ta-ble round, fierce in the

1st time

Second time  
Sopr. needs

Allegretto.

fray

Joy-ful-ly cel-e-brate this hap-py day.

Hail! to our

solo or higher

Choir

Ped.

nob--le prince Ar-thur the bold,

hail to the vic-tor of con-tests un-told

rit

rit





*a tempo*

Hail! to the nob-le chief Ar-thur the bold, hail! to the vic-tor of

*8va*

*a tempo*

con-tests un-told, of con---tests un-told.

*Con bris*

*f. St Comp<sup>o</sup> to swell  
chorr*



Knights of the ta-ble round, let the wine flow --- Brim-ning the beak-ers of

*f* *St. to swell.*

beat-en gold glow. Hail! to the roy-al bride lis-some and gay,

*blue* *Solo as before*

Fair as the sum-mer dawn's sil-ver robed ray. --- hail to the roy-al bride

*rit* *a tempo* *rit* *a tempo*



lis-some and gay, Fair as the sum-mer dawn's sil-ver robed ray,

fair as the sum-mer dawn's sil-ver robed ray. hail! hail!

hail! hail! hail! Knights of the ta-ble round, fierce in the fray----

ten



*Hail...*  
Joy-fully cel-e-brate this hap-py day. *Hail!* this hap-py day!

*al. al. al. al.*

this hap-py day! *rall* *ff* this ---- hap-py *rall*

this hap-py day! *f* this ---- hap-py

*Prepare Clari & Gedack-*

day!

day!

*f* *al tempo*

Et. cresc to small



clar + Gedacht alone

Handwritten musical notation on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various notes, rests, and dynamic markings. A red bracket is drawn under the first few measures. The word "clar." is written above the staff in the later measures, and "p" (piano) is written below the staff.

Handwritten musical notation on a grand staff. The key signature is two sharps. The notation includes various notes, rests, and dynamic markings. A red bracket is drawn under a section of the music. The word "clar." is written above the staff, and "off" is written below the staff in two places.

Handwritten musical notation on a grand staff. The key signature is two sharps. The notation includes various notes, rests, and dynamic markings. A red bracket is drawn under the first few measures. The word "pp" (pianissimo) is written above the staff, and "Declar." is written below the staff.

Empty musical staff lines.

Empty musical staff lines.

Empty musical staff lines.

Empty musical staff lines.

Empty musical staff lines.

Empty musical staff lines.



W. Kaul - Prepare Solo / Alto / Chorus

No 5. (b)

"Shine brightly star of day"

Chorus of Maidens /



Sop: *f* Shine bright-ly star of day, nor spare thy glit-tring ray, the

Alto: *leggiere e staccato* Shine bright-ly star of day, nor spare thy glit-tring ray, the

brid- - - at morn-ing must all gold- - - en be! *pp* Blow soft-ly west-ern wind- *pp*

in cool-ing zeph-yrs Kind, a-cross the ryth-mic reg-ions of the sea - - -

*cresc.*



*f* Shine bright-ly star of day, - - - nor spare thy glit-tring ray, the brid-al

*f*

*pp* *molto dolce* morn-ing must all gold - - - en be. Blow soft-ly west-ern wind, in cool-ing

*pp*

*con ritmo giusto* zeph-yrs kind, A-cross the ryth-mic reg-ions of the sea - - - 2 - - -

*flute*

*clarinet*

*ped*



*rallentando molto*

... cross the ryth-mic reg-ions of the sea

*rallentando molto*

*ff*

*flute*

*diminu*

*al tempo*

*arpa*

*ff*

*Polar flute*

Sing sweet-ly lark on high, mav-is and merle re-ply, And

Sing sweet-ly lark on high, mav-is and merle re-ply, And

*leggiere*



Voice parts

let the groves with mer-ry, mer-ry cuck---oos ring! Ye

Voice parts only.

tim-id wood-doves too, Cease not your lov-ing coo----- cease not your

lov-----ing coo-----, Ye tim-id wood-doves



too - - - - - cease not your lov - - - - - ing coo, your  
your lov - - - - - ing coo, - your

lov - - - - - ing coo - - - - - that all the woods may tune-ful tri-bute  
that all the woods may tune-ful tri-bute

*mf* *stacc.*

bring, that all the woods may tune-ful tri-bute bring - - - - -  
bring, that

*4r* *2 1 7* *2 1 7*



6

*pp* *molto dolce*

Blow soft - ly west - ern wind, in cool - ing zephyrs kind, A - cross the ryth - mic

*pp*

*pp*

*flute*

*clarinet*

*molto rall al fine. ---*

reg - ions of the sea - - - - - A - cross the ryth - mic

*molto rall al fine. ---*

reg - ions of the sea - - - - -

reg - ions of the sea - - - - -





21



M. Stewart

*Lacet*

No 2

Arthur.

"Mid the glory of the Springtime"



*Andantino con espressione*

Mid the

glor -- y of the spring-time, by the light-ly rip-pling mere, Soft-ly

glid -- ing first I saw thee, Gold-en tress'd Cruin -- e -- vere.

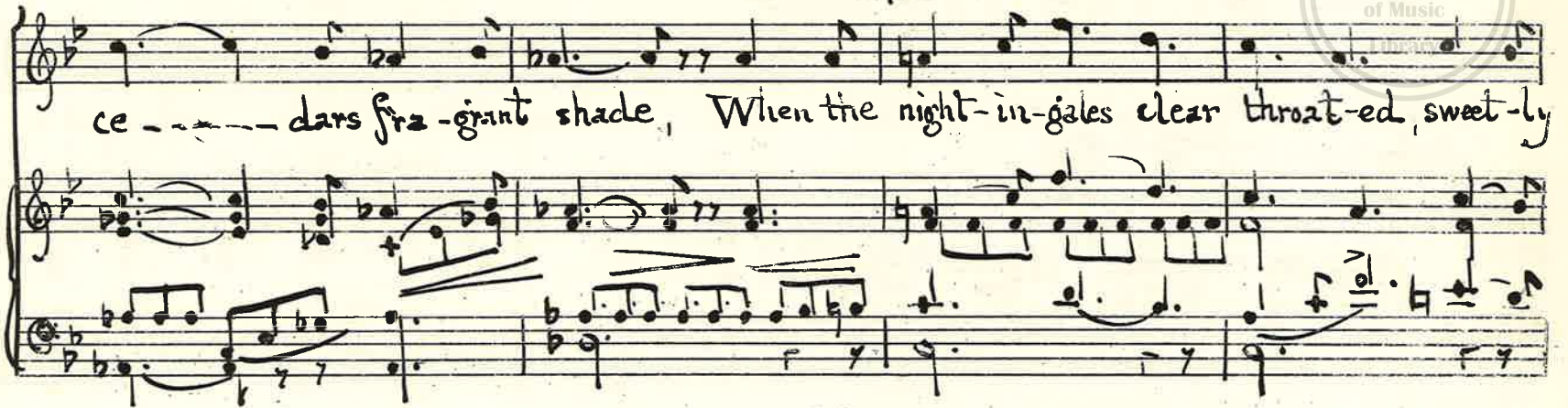
*mf*

In the saf- -- -- from light of sun-down, 'neath the



*espress.*

ce --- dars fra-grant shade, When the night-in-gales clear throat-ed, sweet-ly



sound-ed through the glade. *Allegretto mf* Gen --- tle maid --- en

*puce rit*



beau --- ty la --- den, me a cap --- tive

*cresc.*

thou hast made, *dim.* Gen --- tle maid --- en

*cantabile.*





beau--ty la--den, me a cap-tive thou hast made;

me a cap-tive thou---- hast made!

*rit. ad lib.*  
*cresc. voce*  
*Tempo I°*

Blew the balm--y breeze of

*mf*  
*ben legato*

eve--ning, warm-ly waft--ted from the west, When thy

*cresc*



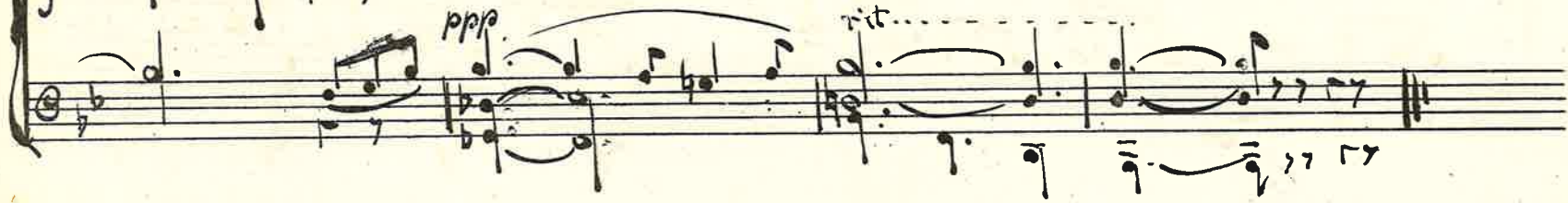
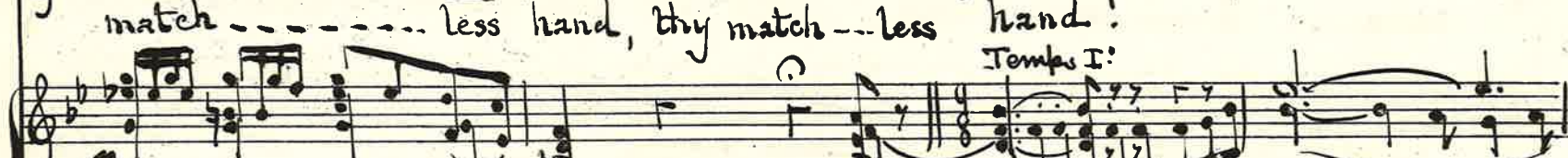
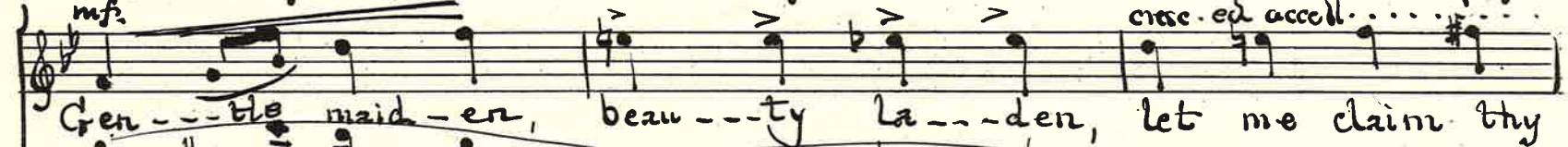
wing-ed lov-ing glan-ces, Woke the pas-sion in - - - my breast!

Low-ly lap - - - ping washed the wave-lets, o'er the

moon - - - ill-un-ined strand, As we part-ed sor-row heart-ed, for our

bat-tle strick - - - en land. *mf* Gren - - - the maid - - - en,











W. Stewart

Act 1<sup>st</sup> — Scene 1<sup>st</sup>

Guinevere *p*

(B)

No 2 • Continued.

Recit

Arthur

Royal  
Academy  
of Music  
Library

Moderato

Thy love must first the proof of per-il pass. Ask what thou wilt, I'll

ven-ture all for thee.

*Allegro*  
Allegro

Andante.

Cantabile

Guinevere

Go

win me from the spir-its of the lake,

the rich-ly

jewel-led, spell en-chant- - - ed blade;

no



long-er then I'll spurn thy anx-ious plaint, my  
hand will be the guer--don of thy quest!

Scene II The quest of the magic blade.

No 3

*Allegro*

*Recit* Arthur

*Moderate* Come hi-ther trust-y  
*Recit.*



bard for I have need of coun-sel; sore-ly strick-en is my heart, with

long-ing for the love-ly Guin-e-vere! nor will she

*espress*  
*dolce.*  
*Piano in expression*  
*fp.*

list un-to my an-xious plaint, till I have won her, till I have

*cresc.*

won her the en-chant-ed blade!

*f.*  
*p*  
*f. dolce*



Merlin. mf

Royal  
Academy  
of Music  
Library

*ff* > 'Twere bet-ter thou hast nev-er seen the maid, for if a-right the

ree-ord of the sky I read, she will bring dole not joy to

thee.

*Arthur*  
Come joy, come dole, I'll wed with Guin-e-

-vere! so weve thy spells, dis-play thy mag-ic art, that I may win --- the weap-on for --- the maid



Nº 6. Chorus  
Tempo di Marzia

"Awake ye birds"

Royal  
Academy  
of Music  
Library

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The first measure is a whole rest for all parts. The second measure contains the lyrics "A-wake!" for Soprano and Alto, and "a-wake!" for Tenor and Bass. The third measure contains "a-wake!" for Soprano and Alto, and "a" for Tenor and Bass. The fourth measure contains "a" for Soprano and Alto, and "a" for Tenor and Bass. The music is marked with a forte *f* dynamic.

Handwritten musical score for piano accompaniment in common time. The first measure is a whole rest. The second measure contains the lyrics "A-wake!" for Soprano and Alto, and "a-wake!" for Tenor and Bass. The third measure contains "a-wake!" for Soprano and Alto, and "a" for Tenor and Bass. The fourth measure contains "a" for Soprano and Alto, and "a" for Tenor and Bass. The music is marked with a forte *f* dynamic and includes triplets in the right hand.

Handwritten musical score for four voices in 9/8 time. The first measure contains the lyrics "wake!" for Soprano and Alto, and "a-wake ye birds and sing..." for Tenor and Bass. The second measure contains "a-wake ye birds and sing..." for Soprano and Alto, and "Un-to the trampling" for Tenor and Bass. The third measure contains "a-wake ye birds and sing..." for Soprano and Alto, and "Un-to the trampling" for Tenor and Bass. The fourth measure contains "a-wake ye birds and sing..." for Soprano and Alto, and "Un-to the trampling" for Tenor and Bass. The music is marked with a forte *f* dynamic.

Handwritten musical score for piano accompaniment in 9/8 time. The first measure contains the lyrics "wake!" for Soprano and Alto, and "a-wake ye birds and sing..." for Tenor and Bass. The second measure contains "a-wake ye birds and sing..." for Soprano and Alto, and "Un-to the trampling" for Tenor and Bass. The third measure contains "a-wake ye birds and sing..." for Soprano and Alto, and "Un-to the trampling" for Tenor and Bass. The fourth measure contains "a-wake ye birds and sing..." for Soprano and Alto, and "Un-to the trampling" for Tenor and Bass. The music is marked with a forte *f* dynamic and includes triplets in the right hand.



string of harp and vi-ols dul - cet har - mon - y A

string of harp and vi-ols dul - cet har - mon y A

*f* wake! a-wake! a-wake! *mf* A-

*f* wake! a-wake! a-wake! *mf* A



- make ye birds and sing ..... un- to the tremb-ling string of harp and vi-ols

*mf*

*p*

A- make ye birds and sing un- to the tremb-ling string of harp and vi-ols

make ye birds and sing, and sing un- to the tremb-ling string

*p*

of harp and vi-ols

*mf*

*p*

and ... cet har..... mon-y. The pipe and tab-or bring, the

*p*

and ... cet har- mon -- y

and - cet har -- mon -- y

*p*



pipe and tab-or bring. and let the trum-pet ring and

and

and let the trum-pet

let the trum-pet ring:.... Re-sound in hy-men - e - al

let the trum-pet ring:....

ring the trum-pet ring Re sound in hy-men - e - al

Cresc ...



Handwritten musical score for a piece titled "sym-phon-y re-sound in hy-men-ε-al". The score is written on five systems of staves, each containing a vocal line and a piano accompaniment line. The lyrics are: "sym-phon-y re-sound in hy-men-ε-al".

The first system shows the vocal line with lyrics "sym-phon-y re-sound in hy-men-ε-al" and the piano accompaniment. The second system shows the vocal line with lyrics "sym-phon-y re-sound in hy-men-ε-al" and the piano accompaniment. The third system shows the vocal line with lyrics "sym-phon-y re-sound in hy-men-ε-al" and the piano accompaniment. The fourth system shows the vocal line with lyrics "sym-phon-y re-sound in hy-men-ε-al" and the piano accompaniment. The fifth system shows the vocal line with lyrics "sym-phon-y re-sound in hy-men-ε-al" and the piano accompaniment.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "dim". The piano accompaniment features a prominent bass line with many notes and rests, and a treble line with chords and single notes.



*Soprano* *Con grazia*

Ye flow-ers of var-ied hue my so-let and speed-well

*Pedals*

blue, An-emo-ni-e, an-emo-ni-e, and per-fumed eglan-tine

*Simili*

deck the peer-less bride... a- gainst her nup-tial tide... With wreaths of rose and

myr-tle en-ter-twined With wreaths of rose and



*p* myr-tle en-ter-twined *f* With wreaths of rose and

*p* myr-tle en-ter-twined *mf.*

*cresc.* *piu f.* *Sempre. cresc.*



*f*  
A - wake! a - wake! a - wake!  
A - wake! a - wake! a - wake!  
A - wake a - wake a - wake!  
A - wake a - wake! a - wake!

*mf*  
A - wake ye bards and sing..... un - to the trem - bling -

*mf*  
Sing..... Sing..... Sing.....

*mf*  
A - wake ye bards and sing..... un - to the trembling string  
Sing..... Sing..... Sing un - to the

*mf*  
A - wake ye bards and sing..... un - to the trembling string  
Sing..... Sing..... Sing un - to the



string a-make ye bards and sing ----- un- to the trem-b-ling string ;

Sing ----- Sing un-to the trem-b-ling string

Sing ----- Sing ----- Sing un-to the trem-b-ling string.

trem-b-ling string a-make ye bards and sing un-to the trem-b-ling string

This system contains four staves. The first three staves are vocal parts with lyrics. The first staff has a 'string' label. The fourth staff is for the 'trem-b-ling string' and has a 'trem-b-ling string' label. The music is in treble and bass clefs with a common time signature.

harp ----- and vi-ol's dul-cet har-mon-y Of harp and vi-ol's

harp and vi-ol's har-mon-y Of harp and vi-ol's

harp ----- and vi-ol's dul-cet har-mon-y Of harp and vi-ol's

harp and vi-ol's har-mon-y Of harp and vi-ol's

This system contains five staves. The first four staves are vocal parts with lyrics. The fifth staff is for the harp and violin accompaniment. The music is in treble and bass clefs with a common time signature.



dul- cet - har- mon- y of harp and vi- ol's dul- cet har- mon- y

dul- cet har- mon- y of harp and vi- ol's dul- cet har- mon- y

dul- cet har- mon- y of harp and vi- ol's dul- cet har- mon- y

dul- cet har- mon- y of harp and vi- ol's dul- cet har- mon- y

*ff*

*ped* *ped x*

-y!

-y!

-y!

-y!

*p dolce*

Ye flow-ers of.

*gra*

*dim:*



var-ied hue, my sote and speed-well blue An-em-on-ε an

*simili.* An-em-on-ε an-

em-on-ε, and per-fumed ay-lan-tine To deck the peer-less

em-on-ε, and per-fumed ay-lan-tine To deck the peer-less



Handwritten musical score for voice and piano. The score is written on ten staves, with the first three staves for the voice and the remaining seven for the piano accompaniment. The lyrics are written below the voice staves.

**Lyrics:**

bride... a- gainst her nup- tial tide... with wreaths of rose and  
bride... a- gainst her nup- tial tide with wreaths of rose and  
myr- tle in- ter- twine with wreaths of  
myr- tle in- ter- twine with wreaths of  
myr- tle in- ter- twine

**Handwritten notes and markings:**

- First system: Treble and bass clefs, key signature of one flat (B-flat), common time signature.
- Second system: Treble and bass clefs, key signature of one flat, common time signature.
- Third system: Treble and bass clefs, key signature of one flat, common time signature.
- Fourth system: Treble and bass clefs, key signature of one flat, common time signature.
- Fifth system: Treble and bass clefs, key signature of one flat, common time signature.
- Sixth system: Treble and bass clefs, key signature of one flat, common time signature.
- Seventh system: Treble and bass clefs, key signature of one flat, common time signature.
- Eighth system: Treble and bass clefs, key signature of one flat, common time signature.
- Ninth system: Treble and bass clefs, key signature of one flat, common time signature.
- Tenth system: Treble and bass clefs, key signature of one flat, common time signature.

**Handwritten musical notation:**

- Notes, rests, and accidentals (sharps, flats, naturals) are present throughout the score.
- Handwritten dynamics include *f* (forte) and *f.* (f marcato).
- Handwritten articulation includes slurs and accents.
- Handwritten phrasing includes *with wreaths of* and *of*.



Handwritten musical score for voice and piano. The score is written on ten staves, with the first four staves for the first system and the next six staves for the second system. The lyrics are: "rose and myr-tle in-ter-twine with wreaths of". The music is in G major (one sharp) and 4/4 time. The first system ends with a repeat sign. The second system begins with a key signature change to E major (two sharps). The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like slurs and accents. The handwriting is in ink on aged paper.

rose and myr-tle in-ter-twine with wreaths of

rose and myr-tle in-ter-twine with wreaths of

rose and myr-tle in-ter-twine and myr-tle in-ter

rose and myr-tle in-ter-twine and myr-tle in-ter



-twine

-twine

A.

A.

cresc.....

- wake

ye bards and sing.....

A - wake

und sing.....

- wake

ye bards and sing.....

A - wake

and sing.....



The pipe and

*mp* a-wake ye bands and

The pipe and tab-or bring the pipe and

*mp* cresc-

cresc

tab-or bring and let the trump-et

sing the pipe and tab-or bring and let the

tab-or bring and let the trump-et

tab-or bring and let the trump-et ring and let the trump-et

sempre ..



ring re-sound in hy-men - & - al sym-phon

trump-et ring re-sound in hy-men - & - al sym-phon

ring re-sound in hy-men - & - al sym-phon

ring re-sound in hy-men - & - al sym-phon

Re-sound..... in hy-men - & - al

Re-sound..... in hy-men - & - al

Re-sound..... in hy-men - & - al

Re-sound..... in hy-men - & - al



Sym - phon - y A - wake ye birds and sing a -

sym - phon - y A - wake ye birds and sing a -

sym - phon - y A - wake ye birds and sing a -

Sym phon - y A - wake ye birds and sing a -

- wake ye birds and sing .....

- wake ye birds and sing .....

- wake ye birds and sing .....

- wake ye birds and sing .....



"What brings thee Merlin"?

No 8.

Recit

Arthur's Camp

Royal  
Academy  
of Music  
Library

*Allegro*

The piano introduction is written in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, starting on G4, moving up stepwise to D5, then down to C5, and finally to B4. The left hand plays a series of eighth notes, starting on G3, moving up to D4, then to G4, and finally to B4. The piece is marked 'Allegro' and 'p' (piano).

Arthur Recit.

The vocal introduction for Arthur is written in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, starting on G4, moving up stepwise to D5, then down to C5, and finally to B4. The left hand plays a series of eighth notes, starting on G3, moving up to D4, then to G4, and finally to B4. The piece is marked 'p' (piano).

Merlin Recit.

The vocal introduction for Merlin is written in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, starting on G4, moving up stepwise to D5, then down to C5, and finally to B4. The left hand plays a series of eighth notes, starting on G3, moving up to D4, then to G4, and finally to B4. The piece is marked 'p' (piano).

Cor:

What brings thee Mer-lin at this tard-y hour? A-las! great sire, for

The chorus introduction is written in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, starting on G4, moving up stepwise to D5, then down to C5, and finally to B4. The left hand plays a series of eighth notes, starting on G3, moving up to D4, then to G4, and finally to B4. The piece is marked 'p' (piano).

so the stars fore-tell, cal-am-it-y o'er-shad-ows Cam-e--lot!

The chorus continuation is written in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, starting on G4, moving up stepwise to D5, then down to C5, and finally to B4. The left hand plays a series of eighth notes, starting on G3, moving up to D4, then to G4, and finally to B4. The piece is marked 'p' (piano).



Arthur

Proph-et of ill, go to thy stars a-gain, nor furth-er vex my longed-for sol-i-

Merlin

mf

ff

--tude! Be time-ly warned for yes-ter night ap-peared, grave

mf

ff

por-tents in the path-way of the sky, pre-sag-ing dire dis-

Allegro

f Merlin

--ast--er!

In the vault of the pur--ple

Allegro

ff.



night - - - - - shone a sab-re of lu - - - rid

light - - - - - o'er the wake - - - - - ful - - - - -

west - - - - - When the man-tle of balm - - - y sleep - - - - -

- - - - - had en-fold-ed the drows - - - y deep - - - - - Where the



pp. *bc.* *f*

sun . . . beams rest . . . . . In the vault of the pur . . . . . ple

*Romantic* pp. *f*

night . . . . . Shone a sab-re of lu . . . rid

Light . . . . . o'er the wake . . . . . ful . . . . .

west . . . . . When the man-tle of balm . . . . . y sleep . . . . .

*p*



Had en-fold-ed the drows...y deep... Where the

sun... beams rest... the sun... beams

rest...! In the

plains of the e-bon night... Clit-tered



squad-rons in mor-tal fight Deal-ing

death wing-ed woe Till the race of the

star-ry sky ter-ror strick-en in my-riads fly

And the high hea-vens glow, the high hea-vens





#.7.

glow - - - - the high hea - vens glow, the

*ff. trem.*

high hea - - vens glow - - - - the high

hea - - vens glow, the high hea - - vens glow!

*ff.*

Segue r. 8.



Recit Arthur



*f*  
Go to thy stars, not yet thou know'st I ween, the re-cords writ-ten

on the scroll of heaven, thy fears are vain.

*pp*

but hark! what

*poco cres.*

tur-moil wakes the slumb'ring camp?

*f* *cresc.*



*f*  
go, learn and come a-gain.

*ff.* 3 3 3

Merlin *f*  
The stars have erred not,

*sf.* *f* *f*



*f*  
Cam-elot is fallen! stormed by the trai-tor Mor-dred, nor'tis all, for

*Recit. Arthur f.*  
Guin-e-vere is gone! *Allegro:* Great heaven! up-

*vibrato*  
-hold me, in this bit-er woe, lest cour-age fail'mid fell in-grat-i-tude,

*Cor:*

*pesante* *rapido.* *ff.*  
O trait-'rous Kins-man! yet I thee de-fy!



*Energico*

Go bid the her-alds sound the trump of war, that all may arm them treb-ly

for the fray; go, bring my cour-ser, bring my char-méd blade, For

*ad lib.* I ..... will at the trait-or! *Merlin. a tempo* Pon-der well nor rash-ly chal-lenge

*Arthur. f* doom. *Agitato* Though crim-son flames con-sume the heavens, though



stars----- in myr-iads fall, *f* though King-doms quake, and loft-y ridg-es rend, I'll

track the trait-or! *f* to arms, to

*cresce* arms, *ff* to arms----- and res-cue Cam-e-lot!



W. Keale  
Clarinet  
No 8. Recit  
Allegro

"What brings thee Merlin"?

Arthur's Camp



Handwritten musical score for the first system, featuring a Clarinet and Oboe. The music is in 4/4 time with a key signature of two flats. Red annotations include "Clarinet", "tea", "p", "off", "oboe", and "ready".

Arthur Recit.

Merlin Recit.

What brings thee Mer-lin at this land-y hour? A-las! great sire, for

Handwritten musical score for the second system, featuring a Cor and Reeds. The music is in 4/4 time with a key signature of two flats. Red annotations include "Cor:", "p", and "reeds".

Handwritten musical score for the third system, featuring a Cor and Reeds. The music is in 4/4 time with a key signature of two flats. Red annotations include "so the stars fore-tell, cal-am-it-y o'er-shad-ows Cam-e-lot!".



## Arthur

Proph-et of ill, go to thy stars a-gain, nor furth-er see my longed for sol-i-

Merlin *mf* *ff*  
 --tude! Be time-ly warned for yes-ter night ap-peared, grave

*full swell pesante*

*mf* *ff*  
 por-tents in the path-way of the sky, pre-sag-ing dire dis-

*Allegro* *f* Merlin  
 --ast--er! In the vault of the pur--ple

*Allegro ff.* *ff.*

*Prepare Flute & oboe*



night - - - - - shone a sab-re of lu - - - rid

light - - - - - o'er the wake - - - - - ful - - -

west - - - - - When the man-tle of balm - - - y sleep - - -

*Choir* *1.* *glute* *choir*

had en-fold-ed the drows - - - y deep - - - - - Where the

*solo* *Choir*



*pp.* *bg.* *f*

sun . . . beams rest . . . . . In the vault of the pur . . . . . ple

*pp.* *p* *f*

night . . . . . Shone a sab-re of lu . . . rid

*Light*

o'er the wake . . . . . ful . . . . .

*p*

west . . . . . When the man-tle of balm . . . . . y sleep . . . . .

*sol* *chor* *chor*



Had en-fold-ed the drows - - - y deep - - - - - Where the

sun - - - - - beams rest - - - - - the sun - - - - - beams

rest - - - - - ! In the

plains of the e - - - bon night - - - - - Glit-tered

The musical score is handwritten on aged paper. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The piano part includes various dynamics such as *pp*, *ppp*, and *f*. There are some red markings, including a red 'ff' and a red 'X', on the score.



squad-rons in mor-tal fight Deal-ing

death wing-ed woe Till the race of the

star-ry sky ter-ror strick-en in my-riads fly

And the high hea-vens glow, the high hea-vens

The musical score is handwritten on aged paper. It consists of four systems, each with a vocal line (treble clef) and a piano accompaniment (bass and treble clefs). The lyrics are written below the vocal line. The first system includes the lyrics 'squad-rons in mor-tal fight' and 'Deal-ing'. The second system includes 'death wing-ed woe' and 'Till the race of the'. The third system includes 'star-ry sky' and 'ter-ror strick-en in my-riads fly'. The fourth system includes 'And the high hea-vens glow, the high hea-vens'. The piano accompaniment features various musical notations, including chords, arpeggios, and triplets. The paper shows signs of age, with some staining and wear.



*ff* *trm.* *ff any to swell*

glow - - - - the high hea - vens glow, the

high hea - - vens glow - - - - the high

hea - - vens glow, the high hea - - vens glow!

*ff*



Recit Arthur



*f* Cro to thy stars, not yet thou know'st I ween, the re-cords writ-ten

*f* *ff*

on the scroll of heaven, thy fears are vain.

*pp*

but hark! what

*poco cres.*

tur-moil wakes the slumb'ring camp?

*f* *cresc.*



go, learn and come a-gain.

ff.

Merlin

The stars have erred not,

*f* needs



*f*  
Cam-e-lot is fallen! stormed by the trai-tor Mor-dred, nor'tis all, for

Quin-e-vere is gone! Great heaven! up-

Arthur *f*

--hold me, in this bit-er wee, lest cour-age fail 'mid fell in-grat-i-tude,

Cor: *Choir*

*p* *vibrato*

*pesante* *ff.*  
O trait-'rous Kins-man! yet I thee de-fy!

*ff.*



*a tempo*

Go bid the her-alds sound the trump of war, that all may arm them treb-ly

for the fray; go, bring my cour-ser, bring my char-méd blade, For

*ad lib.* I ..... will at the trait-or! *Merlin. a tempo* Pon-der well nor rash-ly chal-lenge

*Arthur. f* dooms. Though crim-son flames con-sume the heavens, though



stars----- in myr-iads fall *f* though King-doms quake, and loft-y ridg-es rend, I'll

*needs*

track the trait-or! *f* to arms, to

*ff*

*cresc* *ff* arms, to arms----- and res-cue Cam-e-lot!



Mr. Keale

No 9

Chorus

# The Battle

Now are myriad sabres flashing

Tempo di Marcia

Handwritten musical score for "The Battle" by Mr. Keale, No. 9, Chorus. The score is in G major, 2/4 time, and consists of 11 staves. It features a variety of musical notations including treble and bass clefs, key signatures, time signatures, and dynamic markings such as "pp", "cresc", "f", and "ff". There are also handwritten annotations in red ink, including "pp", "cresc", "ff", and "St. to principal". The score is written on aged, slightly stained paper.



Soprano *f* Now are myr-iad sab-res flash-ing, now are helms and buck-lers

Alto *f* Now are myr-iad sab-res flash-ing, now are

Tenor *f* Now are myr-iad sab-res flash-ing,

Bass *f* Now are myr-iad sab-res flash-ing,

Piano *f*

crash-ing, Now are horse-men wild-ly dash-ing,

helms and buck-lers crash-ing, Now are horse-men wild-ly dash-ing,

now are helms and buck-lers crash-ing, Now are horse-men wild-ly

now are helms and buck-lers crash-ing, Now are



slay-ing ruth-less-ly!

slay-ing ruth-less-ly!

slay-ing ruth-less-ly!

dash-ing, slay-ing ruth-less-ly!

horse-men wild-ly dash-ing, slay-ing ruth-less-

--ly!

--ly! slay-ing ruth-less-ly!

--ly! slay-ing ruth-less-ly!

--ly! slay-ing ruth-less-ly!

--ly! slay-ing ruth-less-ly!

--ly! slay-ing ruth-less-ly!



*f* *>*  
Scath - - - less

*f*  
Like - - - a god - - - the King ad - van - ces,  
Like - - - a god - - - the King ad - van - ces, *f*

Scath - - - less

*f*  
Through the death winged lan - ces,  
*f* See - - - his steel - - - on  
See - - - his steel - - - on  
through - - - the death winged lan - ces,



Handwritten musical score for three voices and piano. The lyrics are: Mor-dred glances, smit-ing, smit-ing, fur-ious.

The score consists of four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for piano. The piano part features a complex, rhythmic accompaniment with many beamed notes and dynamic markings like *f* and *ff*.

Handwritten musical score for three voices and piano. The lyrics are: --ly!

The score consists of four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for piano. The piano part features a complex, rhythmic accompaniment with many beamed notes and dynamic markings like *f* and *ff*. The word "Animato" is written above the piano staff.

R.H.



For - - - ward!

for - - - ward!

For - - - ward!

for - - - ward!

For - - - ward!

for - - - ward!

For - - - ward!

for - - - ward!

at . . . . .





Handwritten musical score for a choir, featuring two systems of staves with lyrics. The music is written in G major (one sharp) and 4/4 time. The first system contains the lyrics "For-ward Knights of peer-less race," and the second system contains "Guard the right and smite the base,". The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are written below the vocal staves, with some words underlined or connected by dashes to indicate phrasing. The piano part is written in the lower staves of each system, featuring chords and melodic lines. The handwriting is in ink on aged paper.

For-ward Knights of peer-less race,

Guard the right and smite the base,





1st Soprano

2nd Soprano

Perish from our country's face

Perish from our country's face

Perish from our country's face,

Perish from our country's face,

Mor-dred's, Mor-dred's tyr-anny!

Mor-dred's, Mor-dred's tyr-anny!

Mor-dred's, Mor-dred's tyr-anny!

Mor-dred's, Mor-dred's tyr-anny!

Coronet solo  
chorus staccato



For - - - - ward!

For - - - - ward!

For - - - - ward!

For - - - - ward!

*Agitato*

for - - - - ward' gainst the trai - tor foe, for - ward!

for - - - - ward' gainst the trai - tor foe, for - ward!

for - - - - ward' gainst the trai - tor foe, for - ward!

for - - - - ward' gainst the trai - tor foe, *Agitato* for - - ward!



Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 4/4 time. It features four vocal staves and two piano staves.

**Vocal Parts:**

- Four vocal staves (Soprano, Alto, Tenor, Bass) all sing the lyrics: "for - ward! death or vic - - - - tor - y!"
- The lyrics are written in a handwritten style with hyphens for long notes.
- Dynamic markings include *ff* (fortissimo) above the first vocal staves.

**Piano Accompaniment:**

- The piano part consists of two staves (Right Hand and Left Hand).
- The right hand features a melodic line with many slurs and accents.
- The left hand provides harmonic support with chords and moving lines.
- Dynamic markings include *ff* and *acc.* (accelerando).
- There are several *stringendo* markings above the piano staves.
- The score ends with a *grace* note in the left hand.





Maestro

2nd 5/4

For - - - ward 'gainst the trait - - - or foe - - -

For - - - ward 'gainst the trait - - - or foe,

For - - - ward 'gainst the trait - - - or foe,

For - - - ward 'gainst the trait - - - or foe,

Maestro

Handwritten musical score for the first system. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a piano accompaniment. The key signature is one sharp (F#). The time signature is 5/4. The lyrics are "For - - - ward 'gainst the trait - - - or foe - - -". There are various musical notations including notes, rests, and slurs.

draw - - - the sword - - - and bend the bow - - -

draw - - - the sword - - - and bend the bow - - -

draw - - - the sword - - - and bend the bow - - -

draw - - - the sword - - - and bend the bow,

Handwritten musical score for the second system. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a piano accompaniment. The key signature is one sharp (F#). The time signature is 5/4. The lyrics are "draw - - - the sword - - - and bend the bow - - -". There are various musical notations including notes, rests, and slurs.



Horn! ..... Horn

Horn ..... and trum ..... pet loud ..... ly blow,

Horn ..... and trum ..... pet loud ..... ly blow,

Horn ..... and trum ..... pet loud ..... ly blow,

Horn ..... and trum ..... pet loud ..... ly blow,

*molto rall al fine*

death ..... death ..... or vic ..... tor-y! or

death ..... death ..... or vic ..... tor-y! or

death ..... death ..... or vic ..... tor-y! or

death ..... death ..... or vic ..... tor-y! or



Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and Piano. The lyrics are "vic-tor-y." The score is in G major (one sharp) and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Handwritten musical score for Gamba + Viol and Dulciana. The score is in G major (one sharp) and 4/4 time. The Gamba + Viol part is marked "dim." and "sleutendo." The Dulciana part is marked "rit. molto" and "pp." and includes a red bracket indicating a section.

*Gamba + Viol*

*reduce to dimps.*

*dulciana alone*

*dim.*

*sleutendo.*

*rit. molto*

*pp.*



My Mother

Swift to thy crys-tal hoar Has-ten in flight Spurn not the Drui-ids

call Off-spring of night!

Yet e'er the au-tumn rime ..... Thou wilt for ex-er gain.....

Com-la with thee to reign ..... Chil-dren of Light



Closed lips

*pp*

Handwritten musical notation for the first system, featuring a treble and bass staff with notes and rests.

Closed lips

Handwritten musical notation for the second system, featuring a treble and bass staff with notes and rests.

Handwritten musical notation for the third system, featuring a treble and bass staff with notes and rests.

Handwritten musical notation for the fourth system, featuring a treble and bass staff with notes and rests.



Conductor

Handwritten musical score for a conductor, featuring two systems of staves. The first system consists of two staves, each with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the staves. The second system is identical to the first.

Rise from thy shadowy cave & sil-ver robed bride of the sky; The

Rise from thy shadowy cave & silver-robed bride of the sky; The

Handwritten musical score for a conductor, featuring two systems of staves. The first system consists of two staves, each with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the staves. The second system is identical to the first.

mists of the ocean dis-pel, And lighten the path-way of love. The

mists of the ocean dis-pel, And lighten the path-way of love. The



Handwritten musical score for two voices (Soprano and Alto) in D major (two sharps). The lyrics are: "mists of the G-cean dis-pel. And light-en the path-way of love. The". The music is written on four staves, with the lyrics placed between the staves. The first two staves are for the Soprano voice, and the last two are for the Alto voice. The lyrics are: "mists of the G-cean dis-pel. And light-en the path-way of love. The".

Handwritten musical score for two voices (Soprano and Alto) in D major (two sharps). The lyrics are: "mists of the G-cean dis-pel and The mists of the G-cean dis-pel and". The music is written on four staves, with the lyrics placed between the staves. The first two staves are for the Soprano voice, and the last two are for the Alto voice. The lyrics are: "mists of the G-cean dis-pel and The mists of the G-cean dis-pel and".





light -- en the path -- way the path -- way of

light -- en the path -- way the path -- way of

love and light -- en the path -- way of love --

love and light -- en the path -- way of love --



Wm. Heale

No 6

Trio

"Fairer than the silver sheen"

Impure love & his coupled

Royal  
Academy  
of Music

Moderato

*dolce mf.*

*mf* Arthur *moderato*

Tenor

Fair - er than the sil - ver sheen, of the bright ce - les - tial Queen,

maid - en of the match - less mien, *oh* be my Guin - e - vere!

*rit*

Guinevere

Fair - er than the gold - en gleam, of the gloam 'in on the stream,

*tempo*

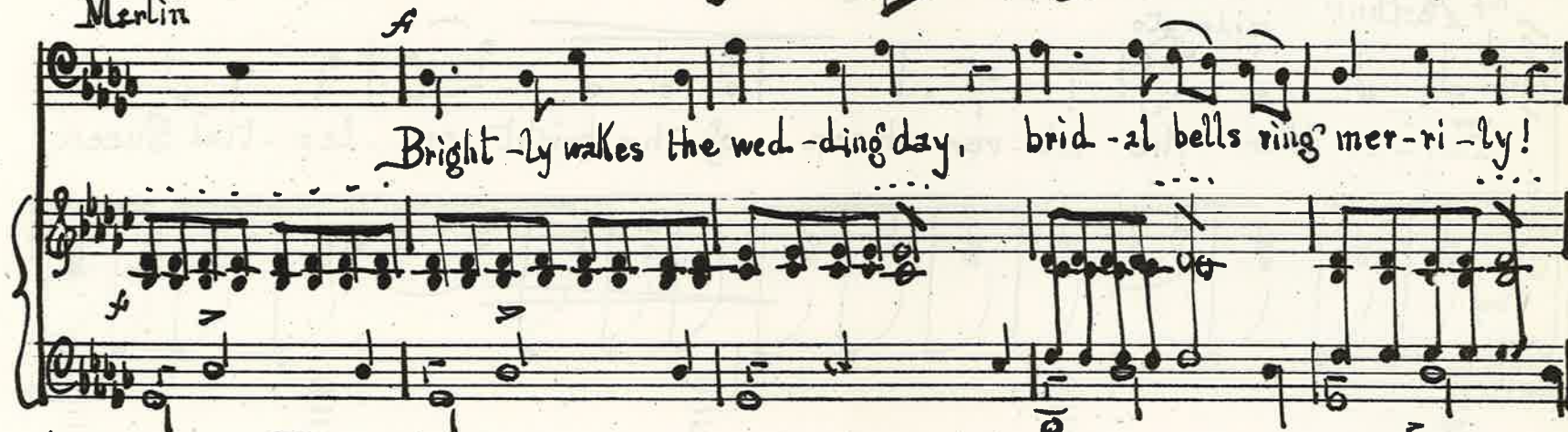


her - o of my youth - ful dream, *oboe* I'm thy Guin - e - vere,



Merlin

Bright - ly wakes the wed - ding day, brid - al bells ring mer - ri - ly!



deciso.

But the love will pass a - way, of thy Guin - e - vere, of thy Guin - e -





Fair-er than the gold-en gleam, of the gloam-in on the stream,

Fair-er than the sil-ver sheen, of the bright ce-

vere,

Her-o of my youth-ful dream, her-o of my youth-ful dream, In

les-tial Queen, maid-en of the match-less mien, Be my Guir-e-

Bright-ly wakes the wed-ding day, brid-al bells ring mer-ri-ly!



4

Handwritten musical score for voice and piano. The first system shows the vocal line with the lyrics "thy Guin...e-vere." and the piano accompaniment. The second system shows the vocal line with the lyrics "yet the love will pass a-way, yet the love will pass a-way!" and the piano accompaniment. The piano part features a 7/8 time signature.

Handwritten musical score for voice and piano. The first system shows the vocal line with the lyrics "Fair...er than the" and the piano accompaniment. The second system shows the vocal line with the lyrics "Fair...er than the" and the piano accompaniment. The piano part features a 7/8 time signature. The score includes various musical markings such as *rit.*, *dim.*, *colla voce*, and *a tempo*. There are red markings at the bottom, including the word "reeds" and a red signature.



gold - en gleam, of the gloam' in on the stream, Her - o of my  
sil - ver sheen, of the bright ce - les - tial Queen, maid - en of the  
*mf.* Bright - ly wakes the wed - ding day, brid - al bells ring mer - ri - ly!

*f* *Compassive*  
youth - ful dream, Her - o of my youth - ful dream, I'm  
match - less mien, Be my Crin - e -  
yet the love will pass a - way of thy Crin - e - - vere -



agitato



Handwritten musical score for the first system. It consists of three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The lyrics are: "thy Guin-e-vere. thy -- vere, be my Guin-e-vere, my Guin-e-vere, yet the love will pass a-way, of thy Guin-e-vere, due". The piano part includes a red bracket and the word "agitato" written in red.

Two empty musical staves, likely for a second system or as a placeholder.

Handwritten musical score for the second system. It consists of three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The lyrics are: "Guin-e-vere thy Guin-e-vere, H<sup>is</sup> compassions my Guin-e-vere, mid-en of the well...". The piano part includes the word "well..." written above the staff.



match-less mien, Be - - - my Guin-e-vere, maid-en of the match-less mien,

be my Guin-e-vere. I'm thy Guin-e-  
Be my Guin-e- -

Yet the love will pass a-way,

Continued

needs





- vere !

I'm thy Guin--e--

- vere!

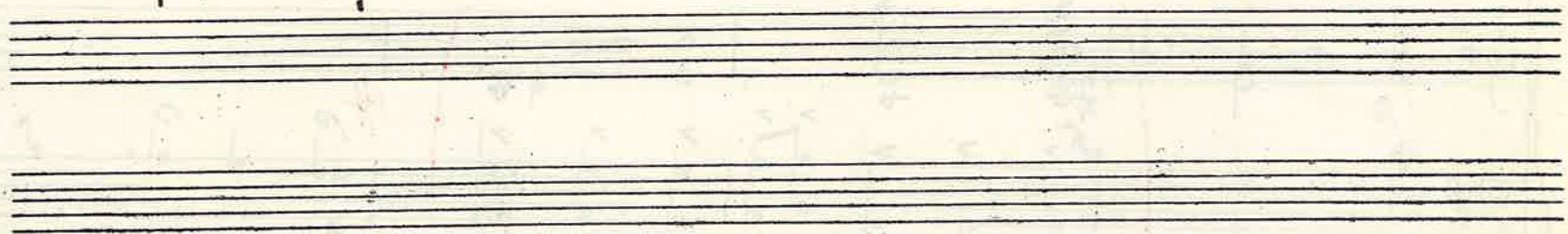
be my Guin--e--

yet the love will pass a-way---- of thy Guin--e--

-- vere .

-- vere .

-- vere .





W. Heale

Nº 6 Chorus  
Tempo di Marzia

"Awake ye bards"

Royal  
Academy  
of Music  
Library

Handwritten musical score for the first system of "Awake ye bards". It consists of four staves. The first three staves are vocal parts, and the fourth is a piano accompaniment. The tempo is marked "Tempo di Marzia". The key signature is one flat (B-flat). The first vocal part has lyrics "A-wake!" and "a-wake!". The second vocal part has lyrics "a-wake!". The third vocal part has lyrics "A-wake!" and "a-wake!". The piano part has a dynamic marking of *f* and a red handwritten word "full".

Handwritten musical score for the second system of "Awake ye bards". It consists of two staves, both for piano accompaniment. The tempo is marked "Tempo di Marzia". The key signature is one flat (B-flat). The first staff has a dynamic marking of *f* and a red handwritten word "full". The second staff has a dynamic marking of *f* and a red handwritten word "full".

Handwritten musical score for the third system of "Awake ye bards". It consists of four staves. The first three staves are vocal parts, and the fourth is a piano accompaniment. The tempo is marked "Tempo di Marzia". The key signature is one flat (B-flat). The first vocal part has lyrics "wake!" and "a-wake ye bards and sing... Un-to the trembling". The second vocal part has lyrics "a-wake ye bards and sing... Un-to the trembling". The third vocal part has lyrics "a-wake ye bards and sing... Un-to the trembling". The piano part has a dynamic marking of *f* and a red handwritten word "full".

Handwritten musical score for the fourth system of "Awake ye bards". It consists of two staves, both for piano accompaniment. The tempo is marked "Tempo di Marzia". The key signature is one flat (B-flat). The first staff has a dynamic marking of *f* and a red handwritten word "full". The second staff has a dynamic marking of *f* and a red handwritten word "full".



string of harp and vi-ols dul - cet har - mon - y A

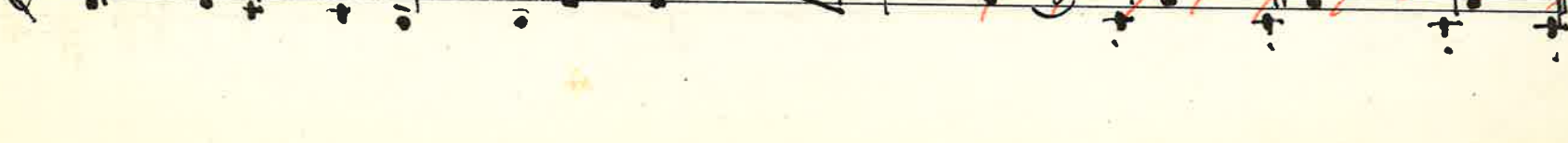
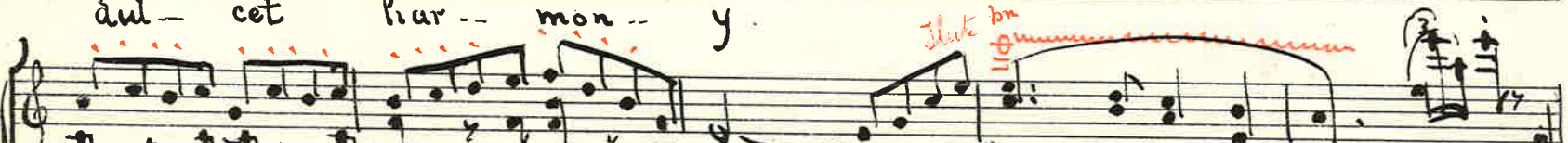
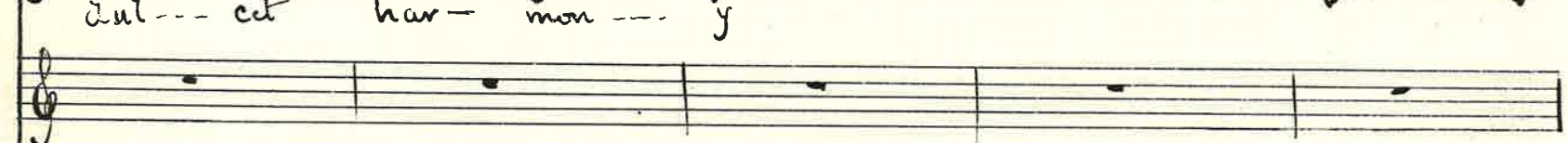
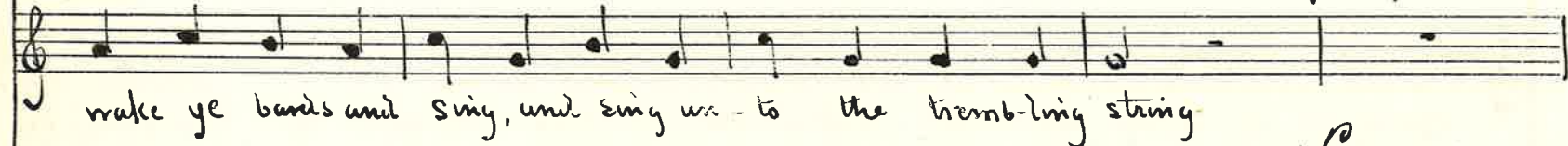
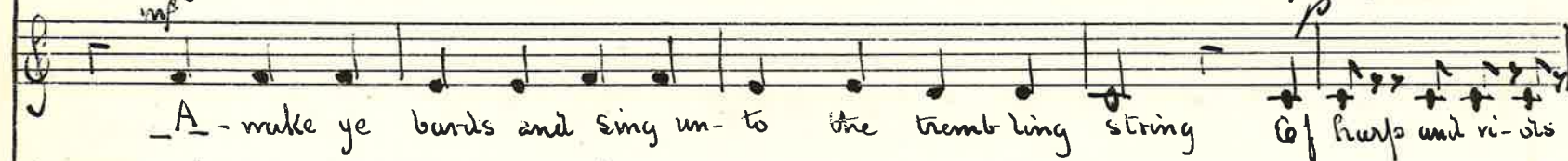
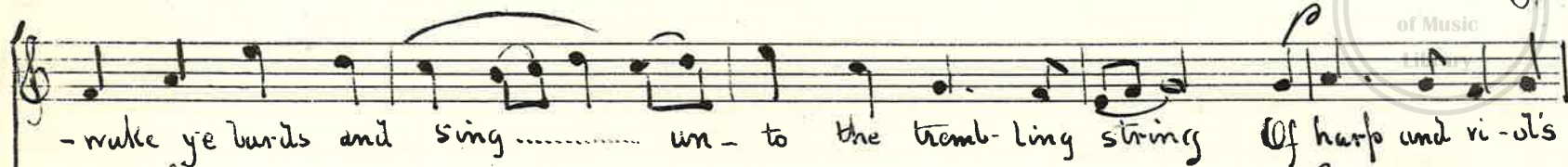
string of harp and vi-ols dul - cet har - mon y A

musical accompaniment for the first system, featuring a treble and bass staff with chords and melodic lines.

wake! a-wake! a-wake! A-  
wake! a-wake! a-wake! A-  
wake! a-wake! a-wake! A-  
wake! a-wake! a-wake! A-

musical accompaniment for the second system, featuring a treble and bass staff with chords and melodic lines.







pipe and tab-or bring. and let the trum-pet ring and

and

and let the trum-pet

Handwritten musical notation for piano accompaniment, featuring red markings and triplets.

let the trum-pet ring:..... Re-sound in hy-men - e - al

let the trum-pet ring:.....

ring the trum-pet ring Re-sound in hy-men - e - al

Handwritten musical notation for piano accompaniment, including the word "Cresc" and various musical symbols.



Handwritten musical score for a choral and piano arrangement. The score is written on ten staves, with the first four staves representing vocal parts and the last six staves representing piano accompaniment.

**Vocal Parts (Staves 1-4):**

- Staff 1: *sym - phon - y re - sound in hy - men - e - al -*
- Staff 2: *sym - phon - y re sound in hy - men - e - al -*
- Staff 3: *sym - phon - y re - sound in hy - men - e - al*
- Staff 4: *re - sound in hy - men - e - al -*

**Piano Accompaniment (Staves 5-10):**

- Staff 5: Treble clef, featuring chords and a triplet of eighth notes.
- Staff 6: Bass clef, featuring chords and a triplet of eighth notes.
- Staff 7: Treble clef, featuring a melodic line with a slur and a fermata.
- Staff 8: Bass clef, featuring a melodic line with a slur and a fermata.
- Staff 9: Treble clef, featuring a melodic line with a slur and a fermata.
- Staff 10: Bass clef, featuring a melodic line with a slur and a fermata.

**Lyrics and Performance Markings:**

- The lyrics "sym - phon - y re - sound in hy - men - e - al" are written below the vocal staves.
- The piano part includes dynamic markings such as *dim* (diminuendo) and *dim* (diminuendo).
- There are various musical notations including slurs, fermatas, and triplets.



*Off* Soprano *Con grazia*  
Ye flow-ers of run-ied hue my-sote and speed-well

*Notes*

*Blue* An-om-on-e, an-om-on-e, and per-fumed eglan-tine *Go*  
*simili* *Flute*

deck the peer-less bride... a- gainst her nup-tial tide... With wreaths of rose and

myr-tle en-ter-twined With wreaths of rose and



*p* myr-tle en-ter-twined *f* With wreaths of rose and

*p* myr-tle en-ter-twined *mf.*

*Cresc.* *piu f.* *Sempre. cresc. ....*



A - wake! a - wake! a - wake!  
A - wake! a - wake! a - wake!  
A - wake a - wake a - wake!  
A - wake a - wake! a - wake!

Handwritten musical notation for piano accompaniment, featuring complex chords and melodic lines.

*mf.* A - wake ye bards and sing..... un - to the trem - bling - ling -  
*mf.* Sing ..... Sing ..... Sing .....  
*mf.* A - wake ye bards and sing..... un - to the trembling string  
*mf.* Sing ..... Sing ..... Sing un - to the



string      a-make ye bards and sing ..... un- to the tremb-ling string ;

Sing ..... Sing un-to the tremb-ling string

Sing ..... Sing ..... Sing un-to the tremb-ling string.

tremb-ling string      a-make ye bards and sing un-to the tremb-ling string

This system contains four staves. The first three staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves also have treble clefs. The fourth staff is for the 'tremb-ling string' and has a bass clef. The music is written in a cursive, handwritten style with various musical notations including notes, rests, and slurs.

harp ..... and vi-ol's dul- cet har-mon-y      Of harp and vi-ol's

harp      and vi-ol's har-mon-y      Of harp and vi-ol's

harp ..... and vi-ol's dul- cet har-mon-y      Of harp and vi-ol's

harp and vi-ol's har-mon-y      Of harp and vi-ol's

This system contains five staves. The first four staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of one sharp (F#). The second, third, and fourth staves also have treble clefs. The fifth staff is for the harp and violin and has a bass clef. The music is written in a cursive, handwritten style with various musical notations including notes, rests, and slurs.



Handwritten musical score for "Dulcet Harmony" by J. B. Lenoir. The score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "dul-cet har-mon-y". The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. The seventh staff is a piano accompaniment. The eighth staff is a piano accompaniment. The ninth staff is a piano accompaniment. The tenth staff is a piano accompaniment. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like "ff" and "dim:". There are also some handwritten annotations in red ink, including a checkmark and a red line.



ran-ied hue, my so'te and speed-well blue An-em-on-ε an

An-em-on-ε an-

*simili.*

em-on-ε, and per-fumed eg-lan-tine To deck the peer-less

em-on-ε, and per-fumed eg-lan-tine To deck the peer-less



Handwritten musical score for voice and piano. The score is written on ten staves, with the first three staves for the voice and the remaining seven for the piano accompaniment. The lyrics are written below the voice staves.

**Lyrics:**

bride... a- gainst her nup- tial tide... with wreaths of rose and  
bride... a- gainst her nup- tial tide with wreaths of rose and  
myr- tle in- ter- twine with wreaths of  
myr- tle in- ter- twine with wreaths of  
myr- tle in- ter- twine

**Handwritten Annotations:**

- f.* (forte) above the piano staff in the first system.
- f.* (forte) above the piano staff in the second system.
- f.* (forte) above the piano staff in the third system.
- f.* (forte) above the piano staff in the fourth system.
- f.* (forte) above the piano staff in the fifth system.
- f.* (forte) above the piano staff in the sixth system.
- f.* (forte) above the piano staff in the seventh system.

The piano accompaniment features a variety of musical notations, including treble and bass clefs, key signatures (one flat), time signatures (common time), and various note values (quarter, eighth, and sixteenth notes). There are also rests, accidentals (sharps and flats), and dynamic markings (f, f.).



rose and myr-tle in-ter-twine with wreaths of

mit

rose and myr-tle in-ter-twine with wreaths of

rose and myr-tle in-ter-twine and myr-tle in-ter

rose and myr-tle in-ter-twine and myr-tle in-ter



-twine

-twine

A.

A.

cresc.....

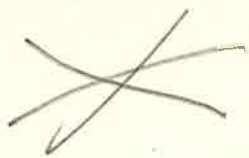
- wake ye bards and sing .....

A - wake und sing .....

- wake ye bards and sing .....

A - wake and sing .....





Handwritten musical score for voice and piano. The score is written on ten staves. The lyrics are: "The pipe and a-wake ye bards and the pipe and tab-or bring the pipe and the pipe and tab-or bring and let the trumpet sing the pipe and tab-or bring and let the trumpet tab-or bring and let the trumpet ring and let the trumpet".

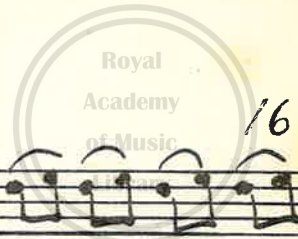
Handwritten annotations include:

- voice parts* (in red ink) above the second staff.
- mp* (mezzo-piano) above the second staff.
- voice* (in blue ink) above the fourth staff.
- mp* (mezzo-piano) above the fourth staff.
- cresc.* (crescendo) above the fourth staff.
- cresc.* (crescendo) above the fifth staff.
- cresc.* (crescendo) above the sixth staff.
- cresc.* (crescendo) above the seventh staff.
- sempre* (sempre) above the eighth staff.

The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.



voice parts ~~are~~ higher



ring      Re - sound      in hy -      men - ε - al sym - phon

trump-et ring      Re - sound      in hy -      men - ε - al sym - phon

ring      Re - sound      in hy -      men - ε - al sym - phon

ring      Re - sound      in hy -      men ε al sym - phon

*voice*

- y      Re - sound .....      in hy - men - ε - al

- y      Re - sound .....      in hy - men - ε      al

- y      Re - sound .....      in hy - men - ε      al

- y .....      Re - sound .....      in hy - men - ε - al



sym - phon - y      A - make ye birds and sing a -

sym - phon - y      A - make ye birds and sing a -

sym - phon - y      A - make ye birds and sing a -

Sym phon - y      A - make ye birds and sing a -

- make ye birds and sing .....

- make ye birds and sing .....

- make ye birds and sing .....

- make ye birds and sing .....



No 3

"Lightly we glide"

Chorus of Lake spirits

R. M. P.

Royal  
of Music  
Library

Sop

Contr

Piano

*Allegretto con grazia*

*p*

*p* *dolce*

Light-ly we glide, o'er the still tide,

*f*

*p*

*cres*

Borne on the soft sum-mer breez-----es;

*cres*

When the re-prieve

*Mark*

*5/2*

*8/4*

*Mark*

*Mark*



of gold-en eve, Mor-tals from lab-or re-leas - - - es;

*rit*

*Mark*

Light-ly we glide, o'er the still tidz,

*a tempo*

*Leggiero*

*triangle*

Borne on the soft sum-mer breez - - - es,



W. Heale

No 3

Prepared by [unclear] Flute

"Lightly we glide"

Chorus of Lake spirits



Sop: [Musical staff with treble clef, key signature of one flat, and 2/4 time signature. The staff contains several measures of whole and half notes.

Contr: [Musical staff with treble clef, key signature of one flat, and 2/4 time signature. The staff contains several measures of whole and half notes. A red 'ff' marking is above the first measure.

*Allegretto con grazia*

Piano: [Musical staff with grand staff (treble and bass clefs), key signature of one flat, and 2/4 time signature. The piano part features a continuous melody with various dynamics including *p* (piano) and *f* (forte). A red '7' is written above the right hand staff.

*p dolce*

Light-ly we glide, o'er the still tide,

[Musical staff with grand staff, key signature of one flat, and 2/4 time signature. This section includes piano accompaniment with various dynamics like *f*, *p*, and *p dolce*. Red markings above the right hand staff indicate fingerings: '6', '5 1/2', and '8 1/2'.

*cres*

Borne on the soft sum-mer breez- - - es;

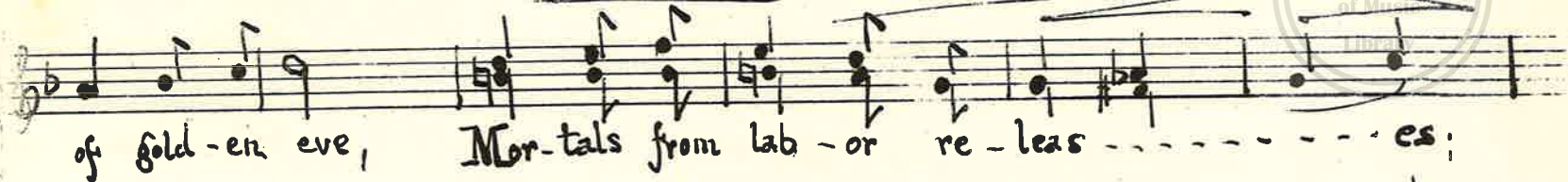
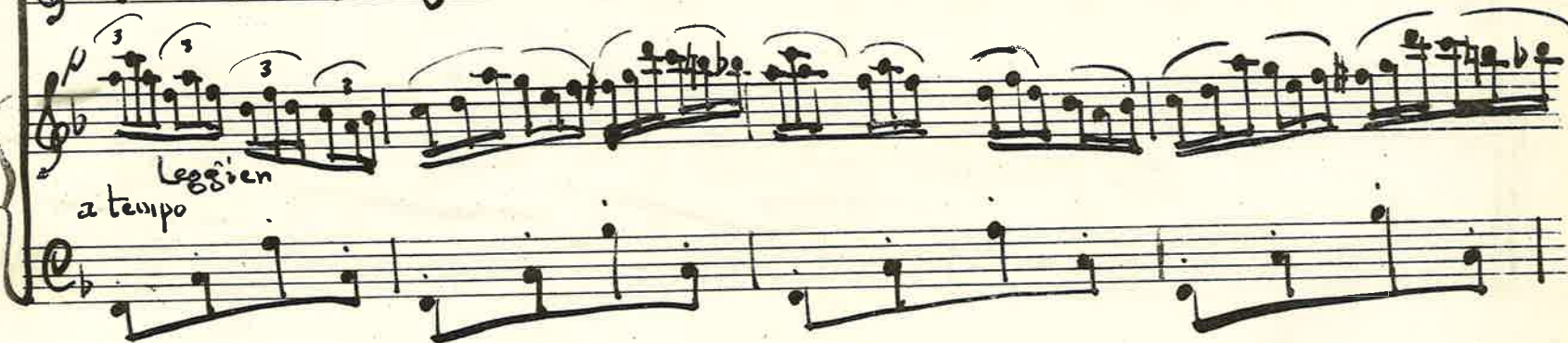
When the re-prieve

*cres*

[Musical staff with grand staff, key signature of one flat, and 2/4 time signature. This section continues the piano accompaniment with various dynamics and includes a red '7b' marking above the right hand staff.



rit

tempo p *voice parts (ad lib.) pp*



cres

f

When the re-prieve, of gold-en eve, Mor-tals from

cres

f

cres

rall

a tempo

lab - - or re - lease - - - - - es .

p

off

rall

a tempo

Cor. Flute

organ R. Flute



*poco agitato*

*cres*

*f*

Swift-ly we glide,

o'er the fierce

*p*

*f* *wide parts*  
*poco agitato*

tide,

Borne on the wild win-ter breez-----es,

Mant-led in

foam----, Rest-less we roam,

Flit-ting where fan-----

*p*



rit. a tempo *Organ*

rit. a tempo *Kute*

rit. *choir pp* a tempo

*Organ* *dim - mendo* *soft - - - ly*

rit. *Organ* *ing where fan - - - tas - - - y pleas - - -*

*pp rall* a tempo *soft - - - ly! Light - - - ly we glide, o'er the still tide,*

*es!* *more parts (ad lib.)* *rall* a tempo

*Continue*



Borne on the soft sum-mer breeze ----- es, When the re-

--priare, of gold-en eve, Mor-tals from lab-or re-

-leas ----- es.

With closed lips

With closed lips

Support voices if necessary

Ped



Handwritten musical score for three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features various notes, rests, and dynamic markings like 'ppp'.

Flute Prepare Power needs

Don  
Gt. Lm

Arthur

Moderato

Reat.

What strains are these, that wake the slumb--'ring mere?

R. Flute  
p

Merlin Reat. (misterioso)  
quasi a tempo

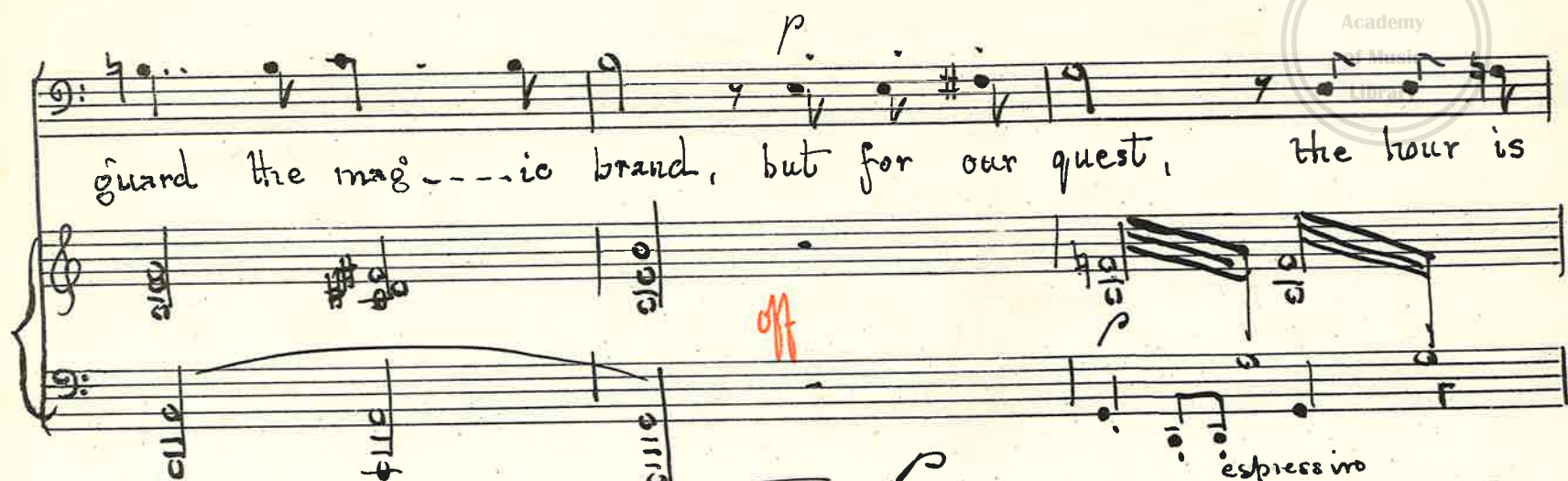
Be-ware the mus-ic of the mys-tic maids, that

f. small needs

Cue



*p.*  
guard the mag-ic brand, but for our quest, the hour is



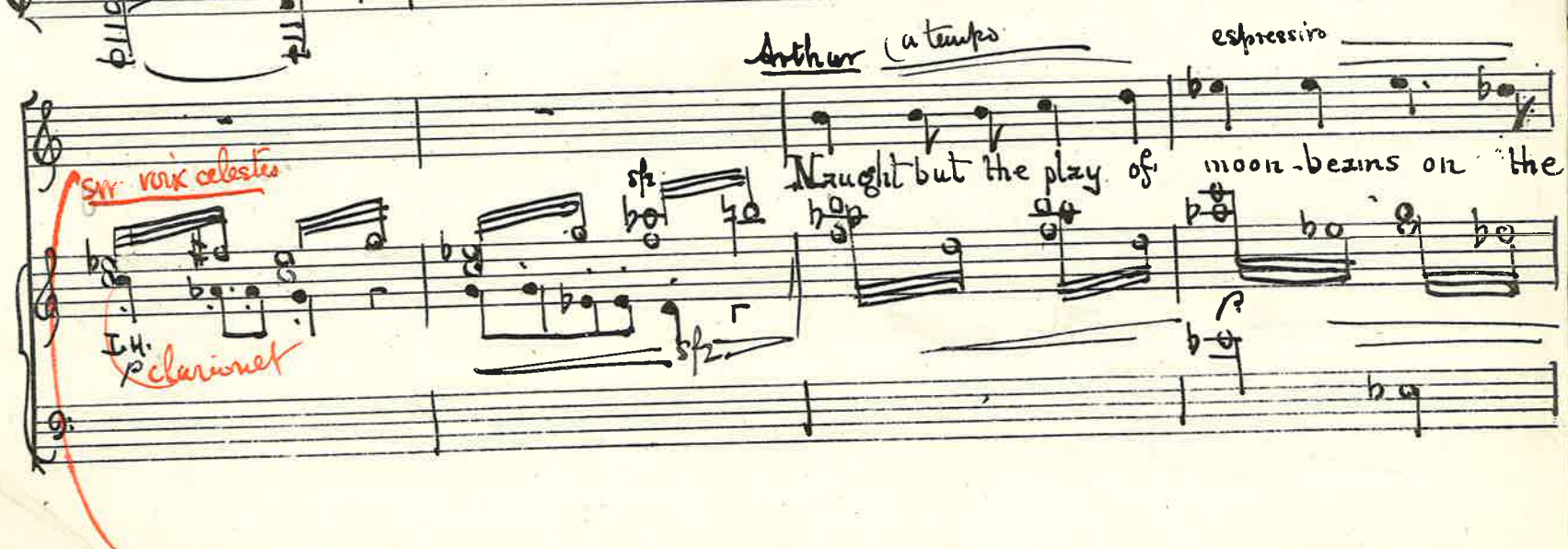
nigh, and full-orbed shines the moon, a-mid her star-ry



sis-ter; See'st thou noth-ing?



*Arthur* *(a tempo)* *espressivo*  
Naught but the play of moon-beams on the





*enter piano*  
Merlin.

Here.

Be-hold a-gain, for 'tis not ev'ry eye, can

view the vis-ion of the won-drous blade!

*p* Arthur

*organ alone*

Naught but the fil-my va-pours,

*cresc. ....*  
Yet me-thinks, I see an arm- ..... of ee-rie light a--

*cresc. ....*

*GL organ ff*



*ff.* *Merlin. Reit*

--ris --ing!

'Tis well, by cour-age thou sha

*ff.* *Reit*

*8 res*

win the brand.

*Soprano* *Tempo D'*

*pp.* Spir-its of air, wit-less of care,

*Alto* *pp.* Spir-its of air, wit-less of care,

*Tempo I.*

*P stacc.*

Borne on the lake-lov-ing breez ----es, Ward-ing the blade,

Borne on the lake-lov-ing breez ----es, Ward-ing the blade

*sf*





Merlin recit.

A-vant! ye empty shades, your task is

wond-rous-ly made, wait-ing the he-ro!

wond-rous-ly made, wait-ing the he-ro!

Arthur. Allegro con fuoco

Yield!

done, be-hold the he-ro of your eld-er-ly song.

Allegro: con fuoco

full ff

yield!

yield - - - in the name of heaven!

V. 8



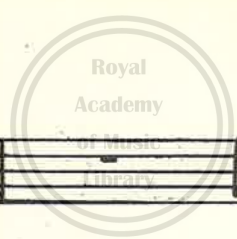
Handwritten musical score for piano introduction. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The music features complex chords, including triads and dyads, and melodic lines with various ornaments and dynamics. A handwritten note "marcato f." is visible above the third staff. A handwritten note "ch: p m" is visible to the right of the third staff. A handwritten note "Couple in" is visible below the third staff.

Andante molto:

Handwritten musical score for the first line of the song. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The music is in 3/8 time. The lyrics are: "Sound-ed the Knell, broken the spell, Van-ished the charm of the". A handwritten note "Choir:" is visible above the third staff. A handwritten note "Couple in" is visible below the third staff.

Handwritten musical score for the second line of the song. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The music is in 3/8 time. The lyrics are: "a - - - ges; Wel-come to thine, He-ro di-vine,". A handwritten note "Couple in" is visible below the third staff.





Sung by the Seer and the Sag - - - - - es - - - - -

Sung by the Seer and the Sag - - - - - es - - - - -

Handwritten musical score for two voices and piano accompaniment. The first system shows the vocal lines with lyrics and a piano accompaniment line below. The second system continues the vocal lines and piano accompaniment.

pp (with closed lips)

ppp support if necessary.

ppp

ppp

ppp

ppp

Handwritten musical score for two voices and piano accompaniment. The third system continues the vocal lines and piano accompaniment. The fourth system shows the vocal lines and piano accompaniment. The fifth system shows the vocal lines and piano accompaniment. The sixth system shows the vocal lines and piano accompaniment. The seventh system shows the vocal lines and piano accompaniment. The eighth system shows the vocal lines and piano accompaniment.



No 3

"Lightly we glide"

Chorus of Lake spirits



Sop

Contr

Piano

Allegretto con grazia

The first system of the musical score. It features three staves: Soprano (Sop), Contralto (Contr), and Piano. The Soprano and Contralto staves are in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The Piano part is in bass clef with the same key signature and time signature. The tempo/mood is marked "Allegretto con grazia". The piano part begins with a piano (p) dynamic and includes a fermata over a measure.

Light-ly we glide, o'er the still tide,

The second system of the musical score. It features two staves: Piano and Harp. The Piano part continues from the previous system. The Harp part is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. It includes a forte (f) dynamic and a piano (p) dynamic. There are handwritten red annotations: "(Harp (Small notes))" and "8vz" in red ink.

Borne on the soft sum-mer breez- - - es;

When the re-prieve

The third system of the musical score. It features two staves: Piano and Harp. The Piano part continues from the previous system. The Harp part is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. It includes a crescendo (cres) marking. There are handwritten red annotations: "Harp" and "cres" in red ink.

The fourth system of the musical score. It features two staves: Piano and Harp. The Piano part continues from the previous system. The Harp part is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. It includes a crescendo (cres) marking. There are handwritten red annotations: "Harp" and "cres" in red ink.



of gold-en eve, Mor-tals from lab-or re-leas - - - - - es;

*rit*

*Harp*

*6 tempo p*

Light-ly we glide, o'er the still tides,

*a tempo*

*Leggiero*

Borne on the soft sum-mer breeze - - - - - es,



*cres* *f*

When the re-prieve, of gold-en eve, Mor-tals from

*cres* *f*

*cres* *f*

*rall* *a tempo*

lab - or re - lease - - - - - es .

*p* *rall* *a tempo*

*cres* *f*



*poco agitato*

*mes*

*f*

Swift-ly we glide, o'er the fierce

*f poco agitato*

tide, Borne on the wild win-ter breeze -----es, Mant-led in

foam ----, Rest-less we roam, Flit-ting where fan ----



rit. *a tempo* *p*

tas-y pleas- es! Flit- ing,

rit *a tempo*

tas-y pleas- es!

*p* soft-ly

flit- ting where fan- tas-y pleas-

*pp* rall *a tempo*

soft-ly! Light-ly we glide, o'er the still tide,

es!

rall *a tempo*



Borne on the soft sum-mer breez - - - - - es When the re-

--priave, of gold-en eve, Mor-tals from lab-or re--

-leas - - - - - es.

With closed lips

With closed lips

*musical notation*



Handwritten musical score for three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features various notes, rests, and dynamic markings like 'ppp'.

Arthur  
Moderato *Recit.*

What strains are these, that wake the slumb--'ring mere?

Handwritten musical score for Arthur's recitative. It consists of three staves: a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'Moderato' and the style is 'Recit.'.

*Merlin* *Recit. (misterioso)*  
*quasi a tempo*

Be-ware the mus-ic of the mys--tic maids, that

Handwritten musical score for Merlin's recitative. It consists of three staves: a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'quasi a tempo' and the style is 'Recit. (misterioso)'.



*p.*  
guard the mag-ic brand, but for our quest, the hour is  
nigh, and full-orbed shines the moon, a-mid her star-ry  
sis-ter-s;  
*ppp*  
See'st thou noth-ing?  
*Andante* *(a tempo)* *espressivo*  
Naught but the play of moon-beams on the



Merlin.

*f*

Here.

Be-hold a-gain, for 'tis not ev'ry eye, can

view the vis-ion of the won-drous blade!

Arthur

Naught but the fil--my va--pours,

Yet me-thinks, I see an arm----- of ee-rie light a--

V.S.



*ff. Harp*

Merlin. Reat

'Tis well, by cour-age thou shalt

ris - - - ing!

Reat

ares

win the brand.

Soprano

*Tempo II*

*pp.* Spir-its of air, wit-less of care,

*delc*

*pp.* Spir-its of air, wit-less of care,

*Tempo I*

*P stacc.*

Borne on the lake-lov-ing breez - - - es, Ward-ing the blade,

Borne on the lake-lov-ing breez - - - es, Ward-ing the blade,

*sf*



*Merlin* *recit.* *ff* *b*

A-vant! ye emp-ty shades, your task is  
wond-rous-ly made, wait-ing the he-ro!

wond-rous-ly made, wait-ing the he-ro!

*f*

*Arthur* *Allegro con fuoco*

Yield!

done, be-hold the he-ro of your eld-er-itch song.

*Allegro: con fuoco* *f*

yield!

yield - - - in the name of heaven!

*f*



Handwritten musical score for piano, featuring complex chords and melodic lines across five staves. The notation includes various accidentals, dynamics (e.g., *marcato f.*), and articulation marks.

*Andante molto:*

Handwritten musical score for voice and piano, with lyrics in English. The notation includes dynamics (e.g., *pp*) and a red correction mark.

Sound-ed the Knell, broken the spell, Van-ished the charm of the  
Sound-ed the Knell brok-en the spell, Van-ished the charm of the

Handwritten musical score for voice and piano, with lyrics in English. The notation includes dynamics (e.g., *pp*) and a red correction mark.

a - - - - ges; Wel-come to thine, He-ro di-vine,  
a - - - - ges; Wel-come to thine, He-ro di-vine,

off.





Sung by the Seer and the Sag - - - - - es - - - - -

Sung by the Seer and the Sag - - - - - es - - - - -

*pp*  
(with closed lips)

*pp*

*ppp*

*ppp*

*ppp*

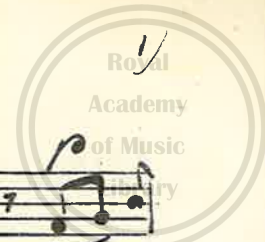


Nº 2

Arthur.

Facet

"Mid the glory of the Spring-time"



Andantino . con espressione .

Mid the

glor -- y of the spring-time, by the light - ly rip - pling mere, Soft - ly

glid - ing first I saw thee, Gold - en tress'd Crin - e - - vere .

*mf*

In the saf - - - - - from light of sun - down, 'neath the



espress.

ce --- dars fra-grant shade, When the night-in-gales clear throat-ed, sweet-ly

sound-ed through the glade.

*mf* Gen --- the maid --- en

*Harp*  *dolce*

beau --- ty la --- den, me a cap --- tive

*cresc*

thou hast made, Gen --- the maid --- en

*mf* *cantabile*



beau-ty la-den, me a cap-tive thou hast made;

me a cap-tive thou- - - - hast made!

*rit. ad lib.*

*colla voce*

*Tempo I°*

Blew the balm-y breeze of

*ben legato*

eve-ning, warm-ly waft-ed from the west, When thy

*cresc*



wing-ed lov-ing glan-ces, Woke the pas-sion in - - - my breast!

Low-ly lap- - - ping washed the wave-lets, o'er the

moon- - - ill-un-ined strand, As we part-ed sor-row heart-ed, for our

bat-tle strick- - - en land. Gren- - - the maid- - - en,





beau---ty la---den, Let me claim thy match---less hand;

*mf.* Gen---tle maid---er, beau---ty la---den, let me claim thy

match---less hand, thy match---less hand!

*rit.* *ff.* *rit.* *Tempo I:* *fp.*

*ppp.* *rit.*

*cresc. ed accel.*

*rit.*

*ppp.* *rit.*



*Yucca* su page "3"  
No 2 - Continued.  
Recit



Act 1<sup>st</sup> — Scene 1<sup>st</sup>  
Guinevere *p*

Arthur

*Moderato*  
mf  
Thy love must first the proof of per-il pass. Ask what thou wilt, I'll

*Andante*  
*Cantabile*  
p  
ven-ture all for thee. Co

*mf*  
win me from the spir-its of the lake, the rich-ly

jewel-led, spell en-chant-ed blade;  
no



long-er then I'll spurn thy anx-ious plaint, my  
hand will be the guer--don of thy quest!

Scene II The quest of the magic blade.

No 3

Allegro:

Recit Arthur  
Moderate Come hi-ther trust-y  
Recit.



bard for I have need of coun-sel; sore-ly strick-en is my heart, with

~~X~~ espress long-ing for the love-ly Guin-e-vere! -- r will she

~~X~~ Harp ppp ff off

list-en to my an-xious plaint, till I have won her, till I have

won her the en-chant-ed blade

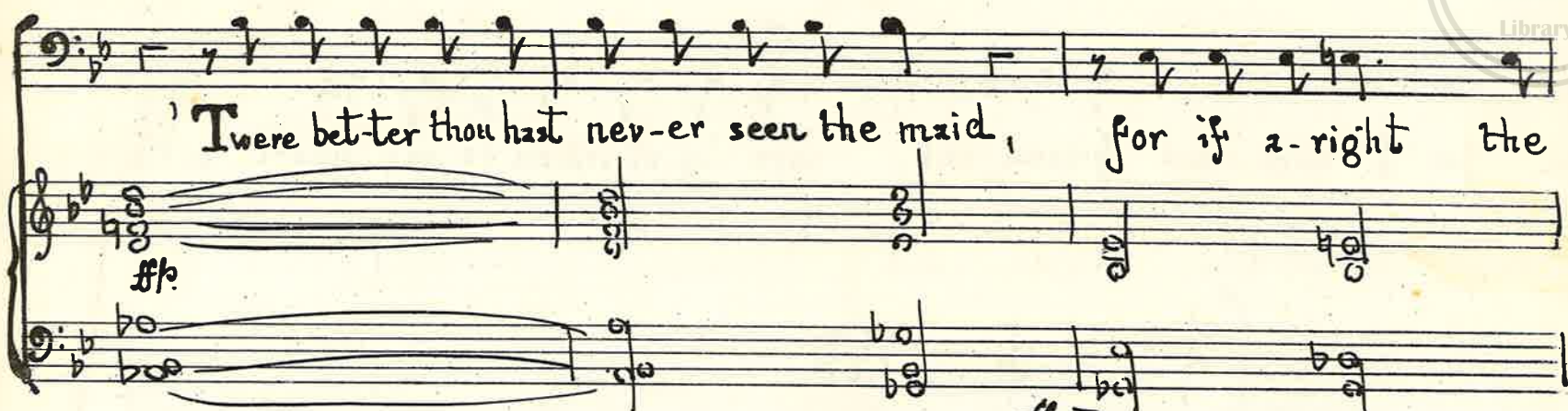
~~X~~ Harp



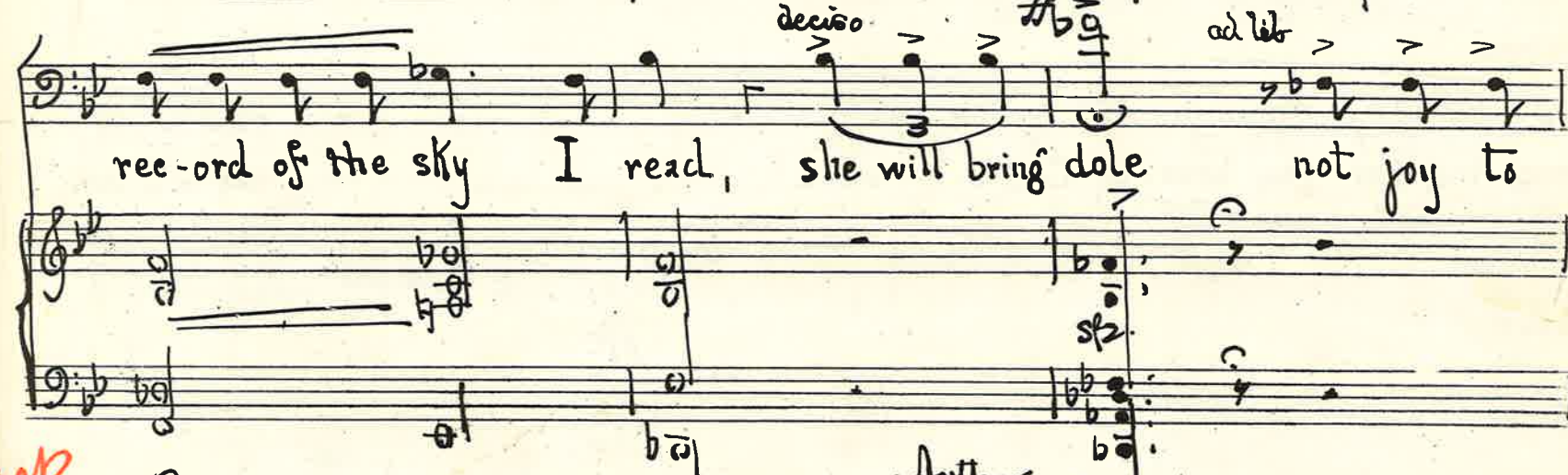
Merlin. mf

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of Music  
Library

'Twere bet-ter thou hast nev-er seen the maid, for if a-right the

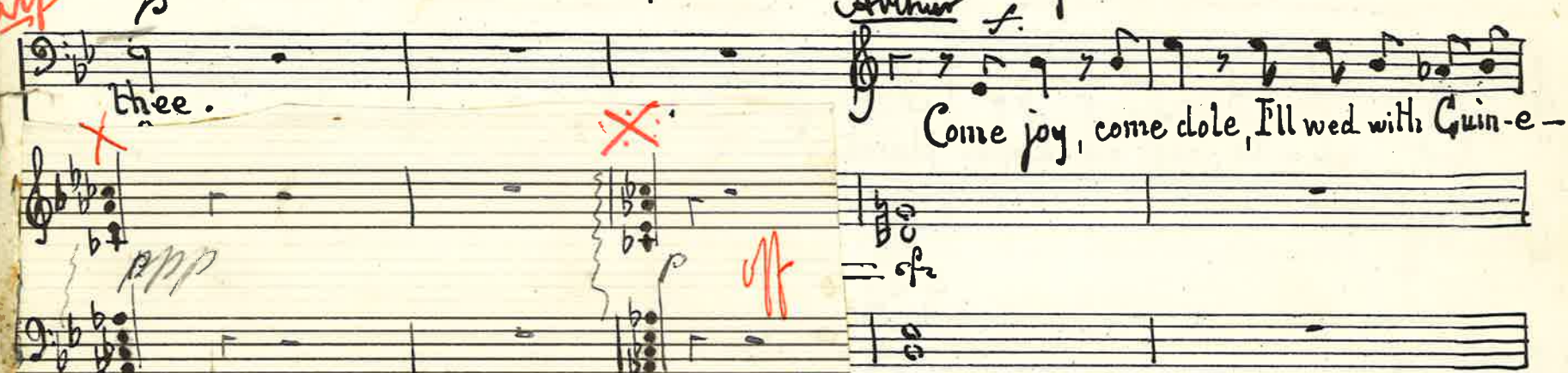


rec-ord of the sky I read, she will bring dole not joy to

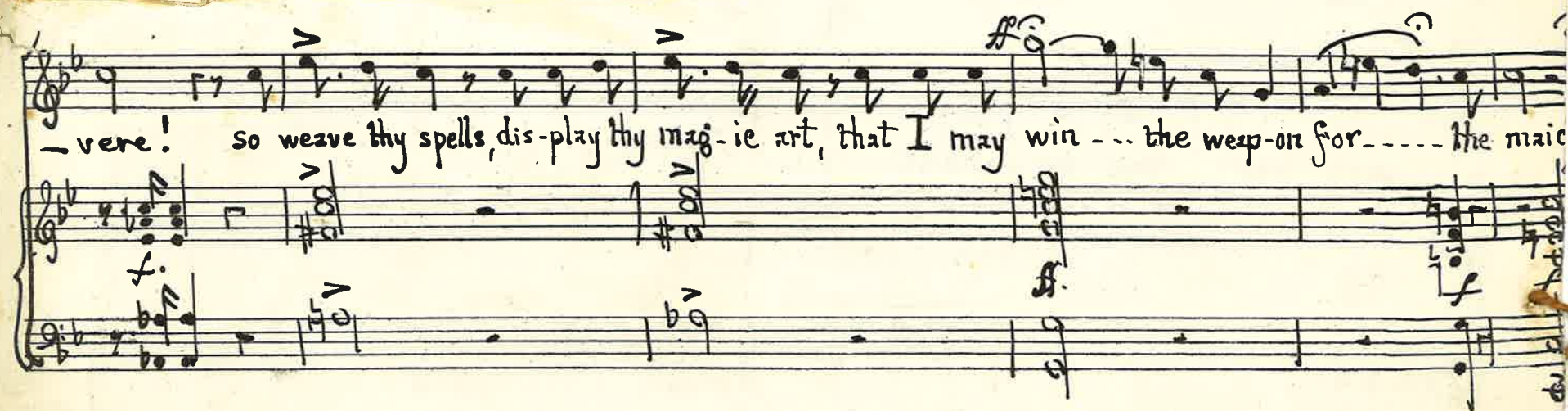


Harp

thee. Come joy, come dole, I'll wed with Guin-e-



-vere! so weave thy spells, dis-play thy mag-ie art, that I may win ... the weap-on for ... the maic





3)

3

"What brings thee Merlin"?

No 8.

Recit

## Arthur's Camp

Allegro.

J. M. S.

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## Arthur

Proph-et of ill, go to thy stars a-gain, nor furth-er vex my longed for sol-i-

Merlin *mf**ff*

--tude! Be time-ly warned for yes-ter night ap-peared, grave

*organ*

*mf**ff*

por-tents in the path-way of the sky, pre-sag-ing dire dis-

*Concl*

## Allegro

*f* Merlin

--ast --er! In the vault of the pur--ple

*Allegro ff. Piu*



night - - - - - shone a sab-re of lu - - - rid

light - - - - - o'er the wake - - - - - ful - - - - -

west - - - - - When the man-tle of balm - - - - - y sleep - - - - -

had en-fold-ed the drows - - - - - y deep - - - - - Where the

*Sento*

*1. 2. 3.*



*A Tempo*



*pp.* *f*  
sun . . . beams rest . . . . . In the vault of the pur . . . . . ple

*pp.* *f*

night . . . . . Shone a sab-re of lu . . . rid

Light . . . . . o'er the wake . . . . . ful . . . . .

west . . . . . When the man-tle of balm . . . . . y sleep . . . . .

*Tempo* *mp*



Had en-fold-ed the drows - - - y deep - - - - - Where the

sun - - - - - beams rest - - - - - the sun - - - - - beams

*pp*

rest - - - - - ! *Al tempo* In the

*ppp*

plains of the e - - - bon night - - - - - Glit-tered

*f*



squad-rons in mor-tal fight Deal-ing

death wing-ed woe Till the race of the

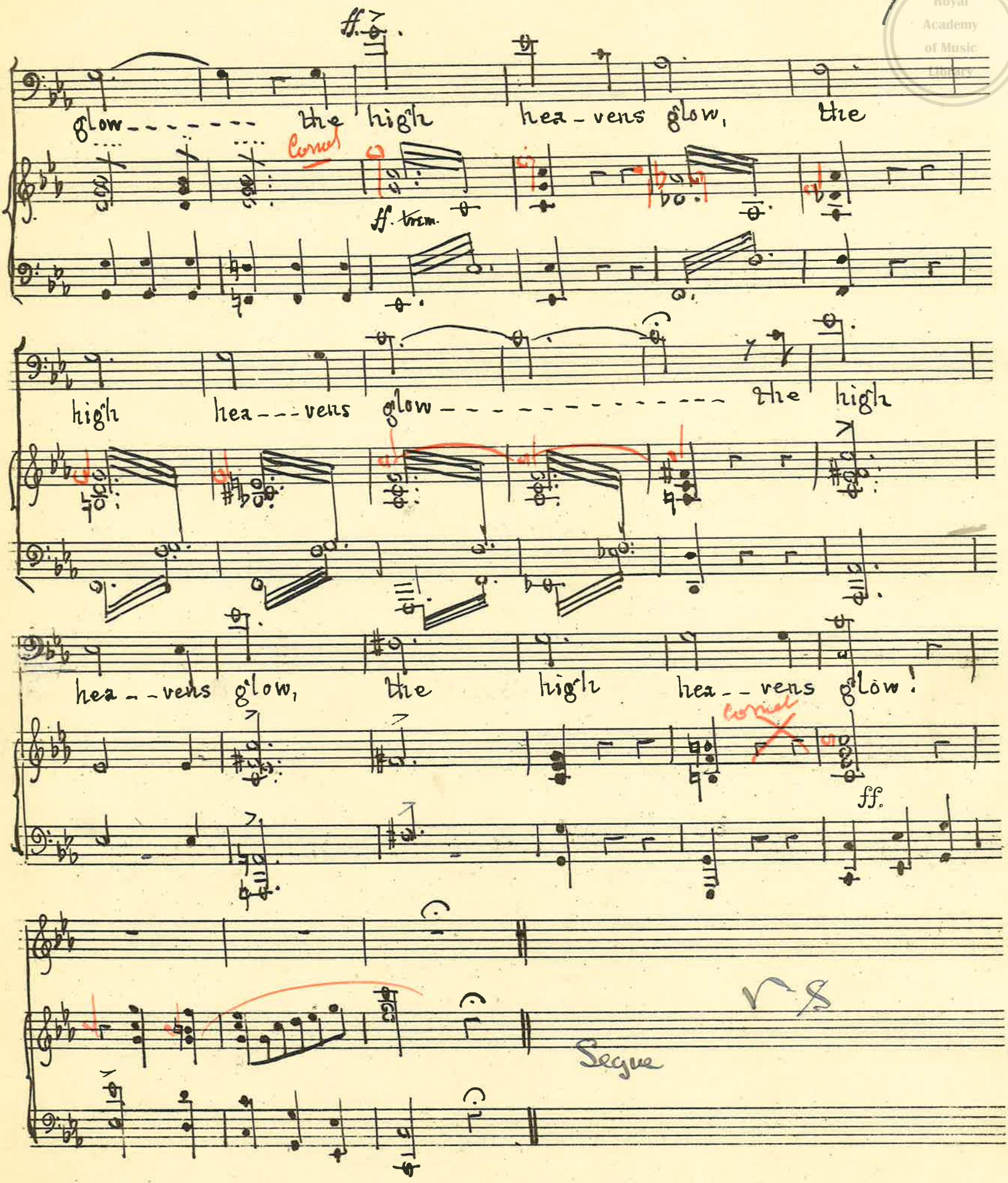
star-ry sky ter-ror strick-en in my-riads fly

And the high hea-vens glow, the high hea-vens



Handwritten musical score with lyrics: glow, the high hea-rens glow, the high hea-rens glow, the high hea-rens glow! hea-rens glow, the high hea-rens glow!

Handwritten annotations include: *ff. trem.*, *ff.*, *Segue*, and a large handwritten *ff.* at the end of the third system. Red ink markings include a bracket labeled *Corral* under the first system, and a large red 'X' over a measure in the third system.





Recit Arthur



*f* Go to thy stars, not yet thou know'st I ween, the re-cords writ-ten

on the scroll of heaven, thy fears are vain.

but hark! what

*poco cres.*

tur-moil wakes the slumb'ring camp?

*f* *cresc.*



Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 3/4 time. It consists of several systems of staves. The first system includes the vocal line with lyrics "go, learn and come a-gain." and a piano accompaniment. The piano part features complex arpeggiated figures and triplets, marked with a forte (f) dynamic. The second system continues the piano accompaniment. The third system shows the vocal line with the lyrics "Merlin f The stars have erred not,". The piano accompaniment continues with similar arpeggiated patterns. The score concludes with a final piano accompaniment system. There are handwritten annotations: "sfz" in the bottom left and "Piano also" in the bottom right.

go, learn and come a-gain.

Merlin f The stars have erred not,

sfz

Piano also



*f*  
Cam-e-lot is fallen! stormed by the trai-tor Mor-dred, nor'tis all, for

*Quin-e-vere* is gone! *Allegro.* Great heaven! up-

*Recit. Arthur f.*  
--hold me, in this bit-er wee, lest cour-age fail' mid fell in-grat-i-tude,

*Cor:* *p* *vibrato*

*pesante* *Rapido.* *ff.*  
O trait-'rous kins-man! yet I thee de-fy!



Energies

Go bid the her-alds sound the trump of war, that all may arm them treb-ly

for the fray; go, bring my cour-ser, bring my char-méd blade, For

*ad lib.* I ..... will at the trait-or! *Merlin. a tempo* Pon-der well nor rash-ly chal-lenge

*Arthur. f* doom. *agitato* Though crim-son flames ..... con-sume the heavens, though



stars----- in myr-iads fall, *f* though King-doms quake, and loft-y ridg-es rend, I'll

track the trait-or! *Concert* to arms, to

*cresc* arms, *ff* to arms----- and res-cue Cam-e-lot!



W. Stewart

No 3

Triangle

page 2

Concert Page 12

1

"Lightly we glide"

Chorus of Lake spirits

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Soprano

Contralto

Piano

*Allegretto con grazia*

*p*

*p* *dolce*

Light-ly we glide, o'er the still tide,

*f* *p* *p*

*cres*

Borne on the soft summer breez-----es; When the re-prieve

*cres*



of gold-en eve, Mor-tals from lab-or re-leas- - - - - es;

*4 tempo p*

Light-ly we glide, o'er the still tides,

*Triangle*

Borne on the soft sum-mer breez- - - - - es,



Handwritten musical score for "The Golden Rule" by J. S. Gounod. The score is written on five staves. The first two staves are vocal parts (Soprano and Alto/Tenor) with lyrics: "When the re-prieve, of gold-en eve, Mor-tals from". The third staff is the piano accompaniment. The score includes dynamic markings such as "cres" (crescendo) and "f" (forte). The key signature is one flat (B-flat) and the time signature is 4/4. The music is in a romantic style with flowing lines and a grand staff format.



*poco agitato*

*eres*

Swift-ly we glide,

o'er the fierce

*f poco agitato*

tide, Borne on the wild win-ter breez-----es,

Mant-led in

*Keyless in storm*

foam ----, Rest- less we roam,

Flit-ting where fan-----

*p clarinet*

*Pizz*



[illegible]



Yacet.



Handwritten musical score for piano, featuring treble and bass staves with notes, rests, and dynamic markings like ppp.

Arthur Moderato Reat:

Handwritten musical score for Arthur's part, with lyrics "What strains are these, that wake the slumb--ring mere?"

Merlin Reat, (misterioso) quasi a tempo

Handwritten musical score for Merlin's part, with lyrics "Be-ware the mus-ic of the mys-tic maids, that"



*p.*  
guard the mag-ic brand, but for our quest, the hour is

*espressivo*

nigh, and full-orbed shines the moon, a-mid her star-ry

sis-ter-ers;  
*Sotto voce*  
See'st thou noth-ing?

*ppp.*

*Arthur* (*a tempo*) *espressivo*  
Naught but the play of moon-beams on the

*sfz.* *pp.*



Merlin.

Here. Be-hold a-gain, for 'tis not ev'ry eye, can

view the vis-ion of the won-drous blade!

Arthur

Naught but the fil-my va-pours,

cresc. ....

Yet me-thinks, I see an arm- .... of ee-rie light a--



*ff.*

*Merlin. Recit*

ris - - - - - ing!

'Tis well, by cour-age thou shalt

win the brand.

*Soprano*

*Tempo D.*

*pp.*

Spir-its of air, wit-less of care,

*Alto*

*pp.*

Spir-its of air, wit-less of care,

*Tempo I.*

*P stacc.*

Borne on the lake-lov-ing breez - - - - - es, Ward-ing the blade,

Borne on the lake-lov-ing breez - - - - - es, Ward-ing the blade,

*sf*



*Merlin*  
*ff* *recit.*

A-vant! ye empty shades, your task is

wond-rous-ly made, wait-ing the he-ro!

wond-rous-ly made, wait-ing the he-ro!

*Arthur.* *Allegro con fuoco*

Yield!

done, be-hold the he-ro of your eld-ritch song.

*Allegro: con fuoco*

yield!

yield - - - in the name of heaven!

V. 8



~~Cornet~~



Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings like *marcato* and *f*. The score is written in a key with one sharp (F#) and includes various musical symbols such as accents and slurs.

*Andante molto:*

Handwritten musical score for a vocal or instrumental part, featuring lyrics: "Sound-ed the Knell, broken the spell, Van-ished the charm of the". The score includes dynamic markings like *pp* and *Muted*, and is written in a key with one sharp (F#).

Handwritten musical score for a vocal or instrumental part, featuring lyrics: "a - - - ges; Wel-come to thine, He-ro di-vine,". The score includes dynamic markings like *pp* and *Muted*, and is written in a key with one sharp (F#).



Handwritten musical score for a piece titled "Sung by the Seer and the Sages". The score is written on ten staves, with the first two staves containing vocal lines and the remaining eight staves containing piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics "Sung by the Seer and the Sages" are written under the first two staves. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like "pp" (pianissimo) and "ppp" (pianississimo) and a performance instruction "(with closed lips)". A red handwritten note "yacet" is visible on the fifth staff. The score is written in ink on aged paper.



Mrs Florence Hudson

# Intermezzo

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Andante

Piano

mf

Piano

Moderato

Piu Mosso

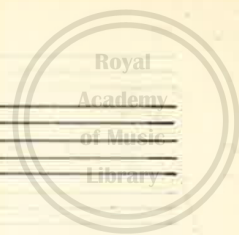
19

18



W. H. H. H.

# Part I



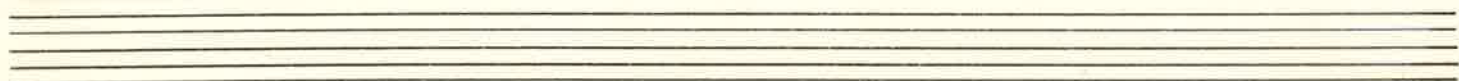
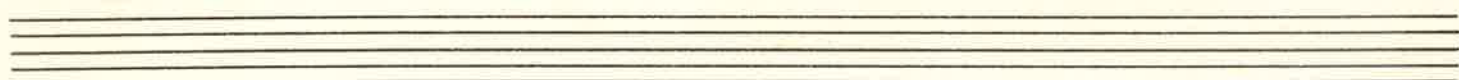
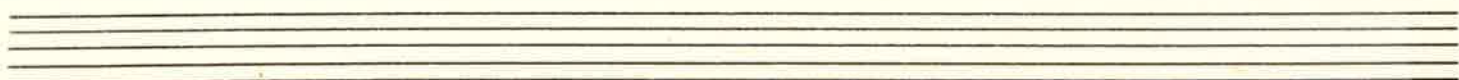
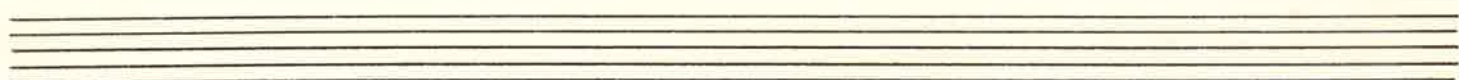
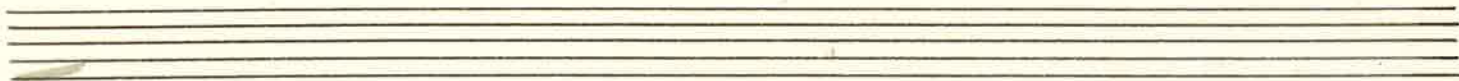
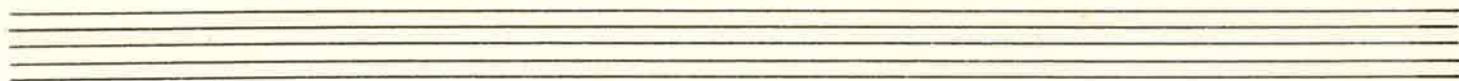
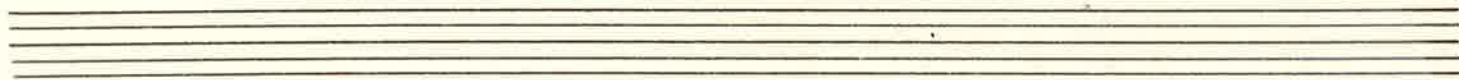
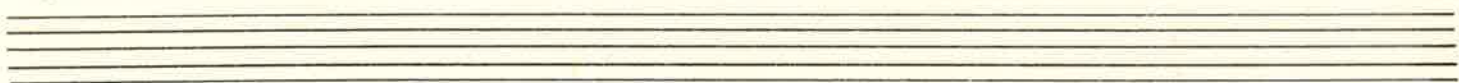
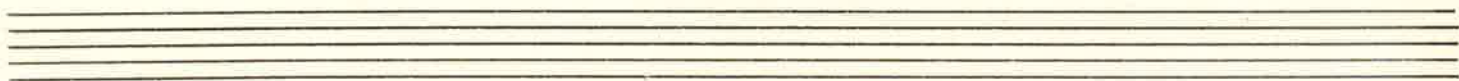
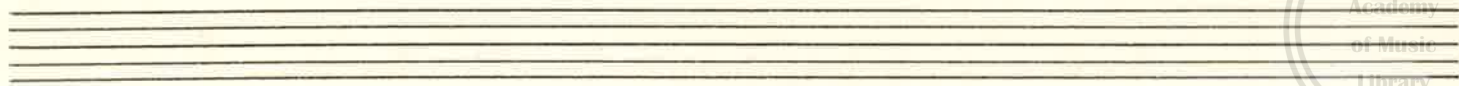
## "Prelude"

Organ





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Academy  
of Music  
Library





*Prepared G. Thiele*

# Prelude

(Organ)

Andante religioso

Royal  
Academy  
of Music  
Library

*pp*  
Ch: Dulciana alone  
*pp*  
Bombar only  
*ppp*  
St Flute  
Cl: *p*  
rall.  
Prepared Organ



Clarinet I *arghetto, sostenuto*



Handwritten musical score for Clarinet I, first system. The staff is in treble clef with a key signature of one sharp (F#). The tempo/mood is marked *arghetto, sostenuto*. The music begins with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, some beamed together, and rests.

Handwritten musical score for Clarinet I, second system. The staff is in treble clef with a key signature of one sharp (F#). The tempo/mood is *arghetto, sostenuto*. The music continues with eighth and sixteenth notes. A *mf* (mezzo-forte) dynamic marking is present. Above the staff, the text "Cornet solo" is written.

Handwritten musical score for Clarinet I, third system. The staff is in treble clef with a key signature of one sharp (F#). The tempo/mood is *arghetto, sostenuto*. The music continues with eighth and sixteenth notes, some beamed together, and rests.

Handwritten musical score for Clarinet I, fourth system. The staff is in treble clef with a key signature of one sharp (F#). The tempo/mood is *arghetto, sostenuto*. The music continues with eighth and sixteenth notes, some beamed together, and rests. A *p* (piano) dynamic marking is present. Above the staff, the text "Soprano" is written. The system concludes with a double bar line.







4 Corns

Hard

Royal  
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of Music  
Library

Sustain W

Adagio

Maestoso

Gr to Red



Handwritten musical score on three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature is one sharp (F#). The time signature is 3/8. The score includes dynamic markings such as *allargando* and *fine*, and a repeat sign. A circular stamp in the upper right corner reads "Royal Academy of Music".

Seven sets of empty musical staves, each consisting of five lines, arranged vertically on the page.



Piano

Part II.  
Prelude

Andante

Organo

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of Music  
Library

*p* *mf* *f*

*mit* *millante*

*Moderato* *ten* *mf*

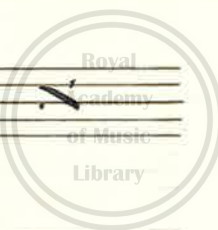
*cillo* *r/s*

1 bar Cornet Cadenza









Handwritten musical notation on a grand staff. The right hand features a series of chords, each marked with a slash and a fermata. The left hand has a single note in the first measure, followed by a melodic line. Dynamics include *mf* and *pp*. A crescendo hairpin is visible.

Handwritten musical notation on a grand staff. The right hand continues with chords marked with slashes and fermatas. The left hand has a melodic line. Dynamics include *morendo* and *ppp*. A hairpin indicates a decrescendo.

Two empty musical staves.

Handwritten musical notation on a single staff, featuring a melodic line with a fermata and a handwritten 'X' above it.

Handwritten musical notation on a single staff, featuring a melodic line with a fermata.

Two empty musical staves.

Handwritten musical notation on a single staff, featuring a melodic line with a fermata and a handwritten 'X' above it.

Two empty musical staves.

Two empty musical staves.

Handwritten musical notation on a single staff, featuring a melodic line with a fermata and a handwritten 'X' above it.



*De la... al...*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef. The notation is somewhat sparse, with many notes being whole or half notes. There are some corrections and erasures visible, particularly in the third and fourth staves. The bottom of the page shows several empty staves.



horn in F.

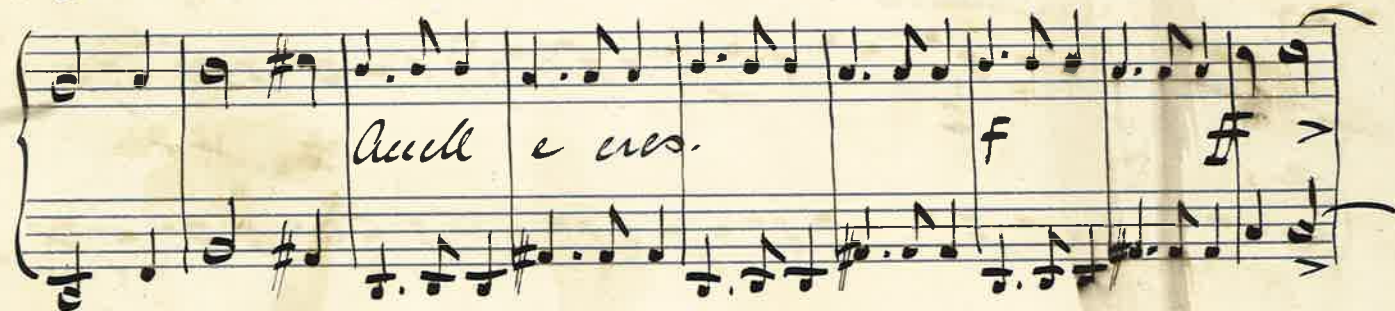
"Ariadne" *Playell*

J. Moe Snieter

Royal  
Academy  
of Music  
Library

*Prelude*

*Andante*



No 1 horn

*Andante*  
*Maestoso*

*ma poco a poco accel*



V.S.



8

Handwritten musical notation for the first system. The right hand is in treble clef with a 6/8 time signature. The left hand is in bass clef. The notation includes chords and single notes. Dynamics include *mf* and *ff*. The word *unio* is written in the left hand.

Handwritten musical notation for the second system. The right hand is in treble clef. The left hand is in bass clef. The notation includes chords and single notes. A large number 8 is written in the left hand. Dynamics include *f*.

Handwritten musical notation for the third system. The right hand is in treble clef. The left hand is in bass clef. The notation includes chords and single notes. Dynamics include *mf* and *f*.

Handwritten musical notation for the fourth system. The right hand is in treble clef. The left hand is in bass clef. The notation includes chords and single notes. Dynamics include *f* and *sf*. The word *Tutti Animato* is written above the right hand.

Handwritten musical notation for the fifth system. The right hand is in treble clef. The left hand is in bass clef. The notation includes chords and single notes. Dynamics include *ff*. The word *Piccit* is written above the right hand.

Handwritten musical notation for the sixth system. The right hand is in treble clef. The left hand is in bass clef. The notation includes chords and single notes. Dynamics include *f*. The word *Alhaus* is written above the right hand. The word *unio* is written in the left hand.





## Scene 2

### Corn in E No 2 Chorus of maidens *played*



### No 3 Air (tacet)



Playert

# No 4 Chorus

Corn in  $E^b$

*Allegretto  
con Grazia*

The musical score is written on six systems of staves. The first system shows the Corn in  $E^b$  part and the piano accompaniment. The tempo is marked *Allegretto con Grazia*. The key signature has one flat ( $B^b$ ). The time signature is 6/8. The first system includes a large '9' and a dynamic marking 'f'. The second system continues the piano accompaniment. The third system shows the Corn in  $E^b$  part with a dynamic marking 'f' and a '2' indicating a second ending. The fourth system shows the piano accompaniment with a 'unis' marking. The fifth system shows the piano accompaniment with a 'poco meno mosso' marking. The sixth system shows the piano accompaniment with a '4' and a '6' indicating a change in the piano part, and a dynamic marking 'f' and a tempo marking 'tempo'.

9 f

2 f #

unis

poco meno mosso

4 f 6 accelerando f tempo



Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with some notes marked with a 'u' and a slur.

Handwritten musical notation for the second system, featuring a grand staff. The music includes a 'Limp' marking and various note values.

Handwritten musical notation for the third system, featuring a grand staff. The music includes a 'rall' marking and various note values.

Handwritten musical notation for the fourth system, featuring a grand staff. The music includes a 'p' marking, a '3' marking, and a 'f' marking.

Handwritten musical notation for the fifth system, featuring a grand staff. The music includes various note values and rests, with some notes marked with a 'u' and a slur.

Handwritten musical notation for the sixth system, featuring a grand staff. The music includes various note values and rests, with some notes marked with a 'u' and a slur.

Horn 2<sup>nd</sup> Colti Subito





Handwritten musical score for piano, consisting of two systems of staves. The notation includes various notes, rests, and dynamic markings such as *f* and *ff*.

Part 2 Crote  
Scene 1 No 5 Recit & Air, other copy

84

No 6 Recit & Scene

Corn in *f*

Recit 6  
trumba solo  
tempo *f*

played

Lento Recit  
2 7  
Voce



Martini

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Handwritten musical score for piano, first system. The left hand is marked *mf* and the right hand is marked *All: Feroce* with a forte *f* dynamic. The music is in 3/4 time and consists of two measures.

Handwritten musical score for piano, second system. The music continues with various rhythmic patterns and dynamics, including a triplet in the final measure of the right hand.

Handwritten musical score for piano, third system. The music features a 4-measure rest in the right hand, followed by a forte *fz* dynamic and a final measure with a forte *f* dynamic.

Handwritten musical score for piano, fourth system. The music continues with various rhythmic patterns and dynamics, including a triplet in the final measure of the right hand.

Handwritten musical score for piano, fifth system. The music features a 4-measure rest in the right hand, followed by a forte *fz* dynamic and a final measure with a forte *f* dynamic.

Handwritten musical score for piano, sixth system. The music concludes with a final measure. A handwritten note at the bottom right reads "Scene 2 other copy".





Scene 4 Victory

No 12 Finale

Cori in  $\frac{4}{4}$   
Tempo di Marcia

played

A handwritten musical score for a piece titled 'Scene 4 Victory' and 'No 12 Finale'. The score is written in ink on aged paper. It begins with a treble and bass clef, a common time signature (C), and a 4/4 time signature. The tempo is marked 'Tempo di Marcia'. The score consists of several systems of staves. The first system has a treble staff and a bass staff. The second system has a grand staff (treble and bass). The third system has a grand staff. The fourth system has a grand staff. The fifth system has a grand staff. The sixth system has a grand staff. The seventh system has a grand staff. The eighth system has a grand staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some handwritten annotations in purple ink, including the word 'played' and a vertical line.



*Ral* *dim* 28 *the timbal* 29 *and the flute* 30

*f*

*unis* *cres*

*con forza* *f*

*f* *unis*

*1<sup>mo</sup>* *2<sup>mo</sup>* *f*

*2<sup>da</sup> V. S.*





Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings such as accents (>) and slurs.

Handwritten musical notation on two staves, continuing the piece. It features complex rhythmic patterns and concludes with a double bar line and a flourish. The initials "P.D." are written below the second staff.

A single staff of handwritten musical notation, featuring a series of eighth and sixteenth notes.

A single staff of handwritten musical notation, featuring a series of eighth and sixteenth notes.

A single staff of handwritten musical notation, featuring a series of eighth and sixteenth notes with some accidentals.

A single staff of handwritten musical notation, featuring a series of eighth and sixteenth notes with some accidentals.

A single staff of handwritten musical notation, featuring a series of eighth and sixteenth notes with some accidentals.

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A single staff of handwritten musical notation, featuring a series of eighth and sixteenth notes with some accidentals.



Arpa

"King Arthur"  
"Prelude"

Mrs Florence Hudson



*Andante religioso*

18

Piano organ

then org.

rall

8 in bars

Larghetto molto quasi adagio

*pp*

*mf.*

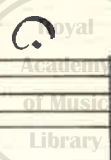
*sonore.*

*poco rall*

stop  
here



*Piu mosso*



*colle parte*

*Tempo di Marcia*

33

34

35

36

37 rull

*Larghetto come primo:*

*Maeztoso*

3

*allargando.....*



Organ

Part II Prelude

Andante

Handwritten musical score for Organ, Part II Prelude, Andante. The score is written on two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music features various notes, rests, and dynamic markings such as *mp* and *Pien*. There are also some handwritten annotations like "1" and "3" above notes.

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Handwritten musical score for Organ, Part II Prelude, Moderato. The score is written on two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music features various notes, rests, and dynamic markings such as *p* and *Piano*. There are also some handwritten annotations like "1" and "2" above notes.

Handwritten musical score for Organ, Part II Prelude, Moderato. The score is written on two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music features various notes, rests, and dynamic markings such as *f* and *Allegro*.

Handwritten musical score for Organ, Part II Prelude, Moderato. The score is written on two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music features various notes, rests, and dynamic markings such as *f* and *Allegro*.

Handwritten musical score for Organ, Part II Prelude, Moderato. The score is written on two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music features various notes, rests, and dynamic markings such as *f* and *Allegro*.





X

Handwritten musical score for piano. The score consists of five systems of staves. The first system has a treble and bass staff. The second system has a treble staff with a handwritten *Piu mosso* above it and a bass staff. The third system has a treble staff with a handwritten *f accel.* above it and a bass staff. The fourth system has a treble staff with a handwritten *cresc.* above it and a bass staff. The fifth system has a treble staff with a handwritten *In computer* above it and a bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.

X

Snr Oboe

Handwritten musical score for Snr Oboe. The score consists of two systems of staves. The first system has a treble staff with a handwritten *f* below it and a bass staff. The second system has a treble staff with a handwritten *mf* below it and a bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.

St Samba

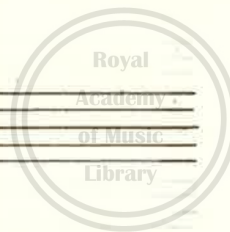
char clar

Handwritten musical score for char clar. The score consists of two systems of staves. The first system has a treble staff with a handwritten *pp* below it and a bass staff. The second system has a treble staff with a handwritten *pp* below it and a bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Orchestra alone

Soft 16 only





No 1 Chorus

"Victorious o'er the hateful Saxon foe"

Gacet



# Part II Prelude

W. Stewart

Cornet



Andante  $\text{C}$  12 *Piano* Cadenza ad lib

Moderato

Musical staff with notes and a slur.

Musical staff with notes, a slur, and a *cresc* marking.

*Piu mosu*

Musical staff with notes and a slur.

Musical staff with notes, slurs, and *f* and *cresc* markings.

Musical staff with notes, slurs, and a *f* marking.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.



Part I.

W. H. Bennett

Cornet

Prelude



Larghetto Sostenuto *quasi Adagio*

Andante Religioso  $\text{C} \# \text{C} 22$   $\text{C} \# \text{F} 2$

organ *Solo* Cantabile

*p dolce*

*Piu mosso*  $2$

*f*  $3$   $3 \ 6$  *f* molto rall

*f* *Larghetto come primo*

*Maestoso* *ff*

*Allargando al fine*

*Silber*



Wm. Neale

Organ

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No 1

"Introductory Chorus"

"Victorious over the hateful Saxon foe"



"Introduction"

Prepar. Clarinet

Allegro Moderato

Obue.

mp

needs to pedal

mf

pinf

cresc



Mr. Heale

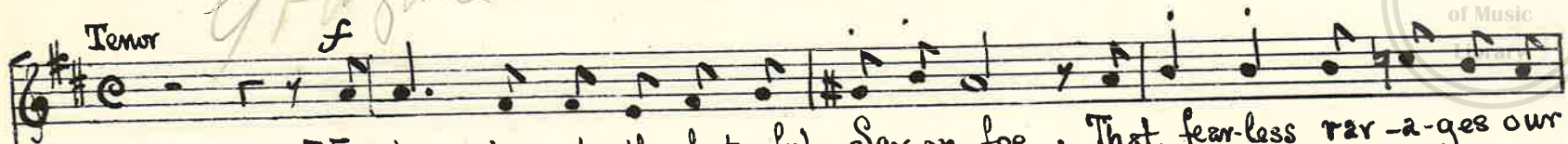
# Victorious o'er the hateful Saxon foe



N: 1

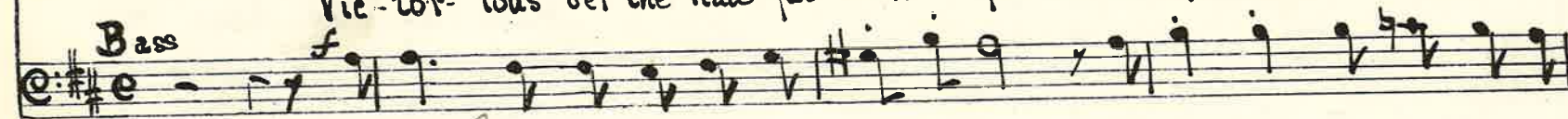
Tenor

*f*

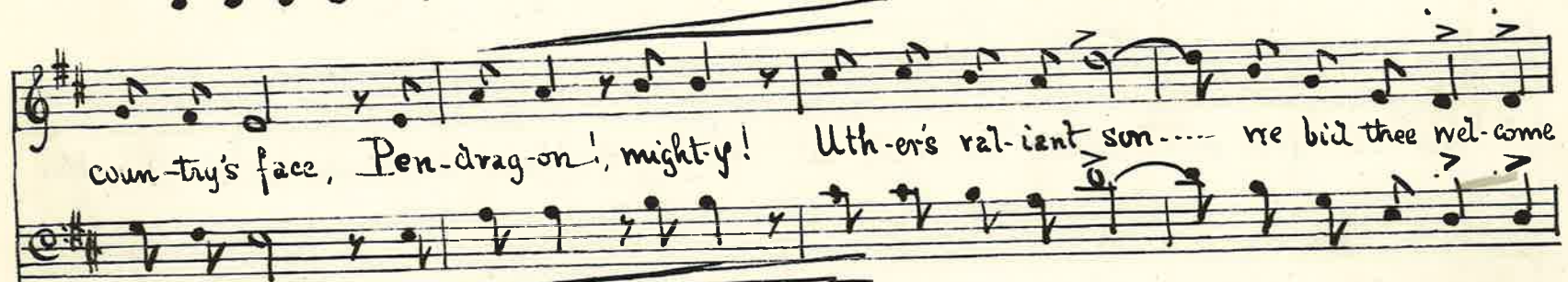


Bass

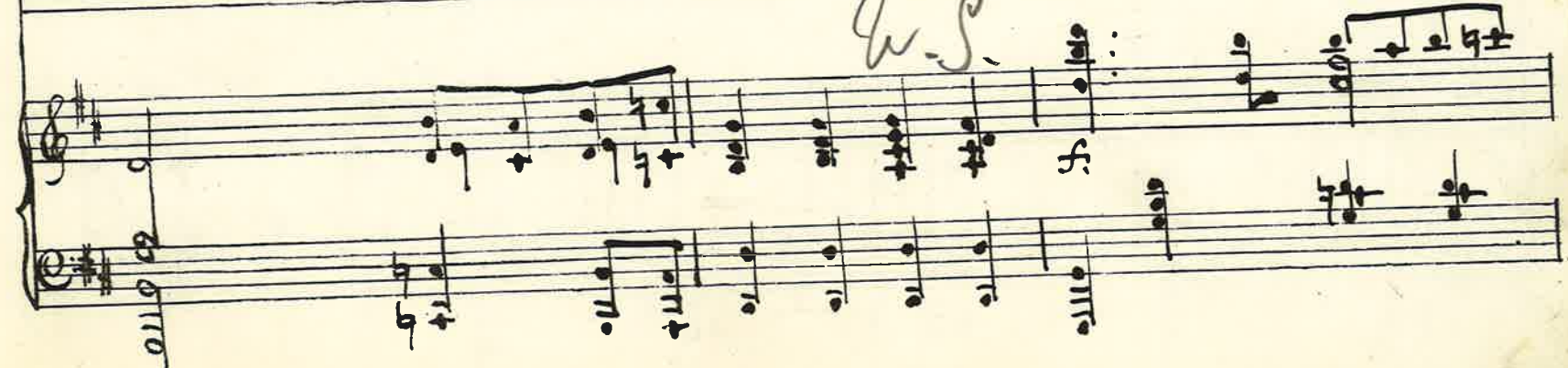
*f*



Marziale. *reads alone*



*W.S.*





Here - af - ter dare no

mor - tal arm with - stand, The mart - ial might of thine un - er - ring blade. Nor

voice parts doubled

wez - pon pierce thy a - da man - line shield. Nor smite the sea by guar - dian



Academy of Music Library

Vic-tor-i-ous

rall.

of thy helm, Vic-tor-i-ous o'er the hate-ful Sax-on foe That

rall. full

Ped.

Vic-tor-i-ous

fear-less rar-a-ges our coun-try's face: Pen-drag-on! might-y!



Victor-ious — we bid thee wel-come we bid thee wel-come to thy  
Uth-ers val-iant son ..... we bid thee wel-come we bid thee wel-come to thy  
halls ..... a- gain!  
halls ..... a- gain!

*ff* *dim* *ff* *dim*



Here-aft-er dare no mort-al arm with-stand The mar-tial might of

Here-aft-er dare no mort-al arm with-stand The mar-tial might of

*voice parts*

thine un-er-ring blade Nor reap-on pierce thy a-da-man-tine shield, nor

*lower*

*voice part*



smite the sea-ly guar-dian of thy helm. *f* Ar-thur! in-vin-ci-ble by

smite the sea-ly guar-dian of thy helm. *f* Ar-thur! in-vin-ci-ble, by

Handwritten musical notation for piano accompaniment, featuring chords and a melodic line with a trill.

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

Handwritten musical notation for piano accompaniment, featuring chords and a melodic line.





*molto rit* ..... *a tempo*

on-ly by the shaft, That wins for thee a con-sort, us a Queen!

on-ly by the shaft That wins for thee a con-sort, us a Queen!

*molto rit* ..... *a tempo*

*f* *a tempo*

*ff* *>*

Wel-come! we bid thee wel-come

*ff* *rel* ..... *come!*

*ff* *rel* ..... *come!*

*ff* *rel* ..... *come!*

*ff* *ff*

*ff* *ff*

*prepare Flute & Oboe*  
*Clarinet & Bass*



Arthur. recit:



Sweet is the sound of welcome to the ear Of warriors

*a tempo* *f.*

home-ward wand-ing lies - es all To peace-ful arts re-

*a tempo* *f.*

*recit p*

*organ alone*

*Sw. diapo.*

tor-ous let us turn you that our realm may be es tab-lished firm - for love can more than

*sf.*

might E're thrice full orb'd the moon has lit you light-ly slum-bering more the

*flute*

*pp trem.*





ad lib.

peer-less maid-en Guin-e-vere we'll call our roy-al con-sort and our

*fl. r. oboe*

3

*b+*

*b+*

no-b le Queen

*f* Ar-thur in-vin-ci-ble, by er-'ry dant, Un-tem-pered by the

*f* Ar-thur, in-vin-ci-ble, by er-'ry dant, Un-tem-pered by the

*f*

*Chorus*

*I Prepared by John F. ...*



gold-en flame of love: We greet thee van-quished by a maid-ens art. And

gold-en flame of love: We greet thee van-quished by a maid-ens art. And

*molto rit.*

hail thy Guin-e - vere our nob - le Queen

*molto rit.*

hail thy Guin-er - ere our nob - le Queen

*ob. cap. flute to 9th*

*allegro f.*



Con energia

Ar-thur in-vin-ci-ble by ex-ry

Ar-thur in-vin-ci-ble by ex-ry

*All Din* con energia

dart Un-tem-pered by the gold-en flame of love

dart un-tem-pered by the gold-en flame of love

Two



*f*  
We greet thee van-quished by a maid-en's art. we

*f*  
We greet thee ..... van-quished by a

*Voice parts*  
*Voice part*  
*f*  
we greet thee ..... we

*f*  
greet thee van-quished by a maid-en's art and hail thy E-un-e-vere our

*f*  
*Voice parts*

*p*  
greet thee we greet thee vanquished by a maid-en's art

*p*  
maid ..... us art we greet .....

*p*  
greet thee vanquished by a maid-en's art we greet thee van-quished by a

*p*  
roy-al Queen we



Hail thy Guin-e-vere our roy - al Queen, we greet thee ...  
thee we greet thee we greet thee ...  
maid-ens art and hail thy Guin-e-vere our roy - al  
greet ... thee. we greet thee ...

*Handwritten notes:* *double* (circled), *double* (circled)

... we greet thee van-quished ... we greet thee van-quished by a maid-ens  
Queen we greet thee van-quished ... we greet thee van-quished by a maid-ens

*Handwritten notes:* *double* (circled), *double* (circled)



art We greet thee van-quished by a maid-en's art and

art We greet thee van-quished by a maid-ens art and

*f*

hail thy Guin-e-vere our roy-al Queen, We hail.... thy Guin-e-vere our

hail thy Guin-e-vere our roy-al Queen, We hail.... thy Guin-e-vere our

*Adagio*



roy- al Queen! our roy- al Queen! We hail thy

roy- al Queen! our roy- al Queen! We hail thy



Guin- e- vere our roy ..... al, roya..... al

roy ..... al roy ..... al

Guin- e- vere our roy ..... al roy - al

roy ..... roy ..... al roy - al





*ff*

Queen we hail thy Guin-e-vere our roy.... al... Queen

Queen

Queen we hail thy Guin-e-vere our roy..... al Queen

Queen

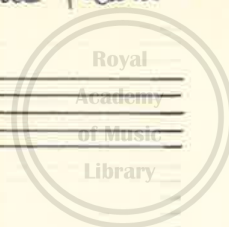
*ff*

*Some Kingdom*



# Part I

Miss Louie Heath -

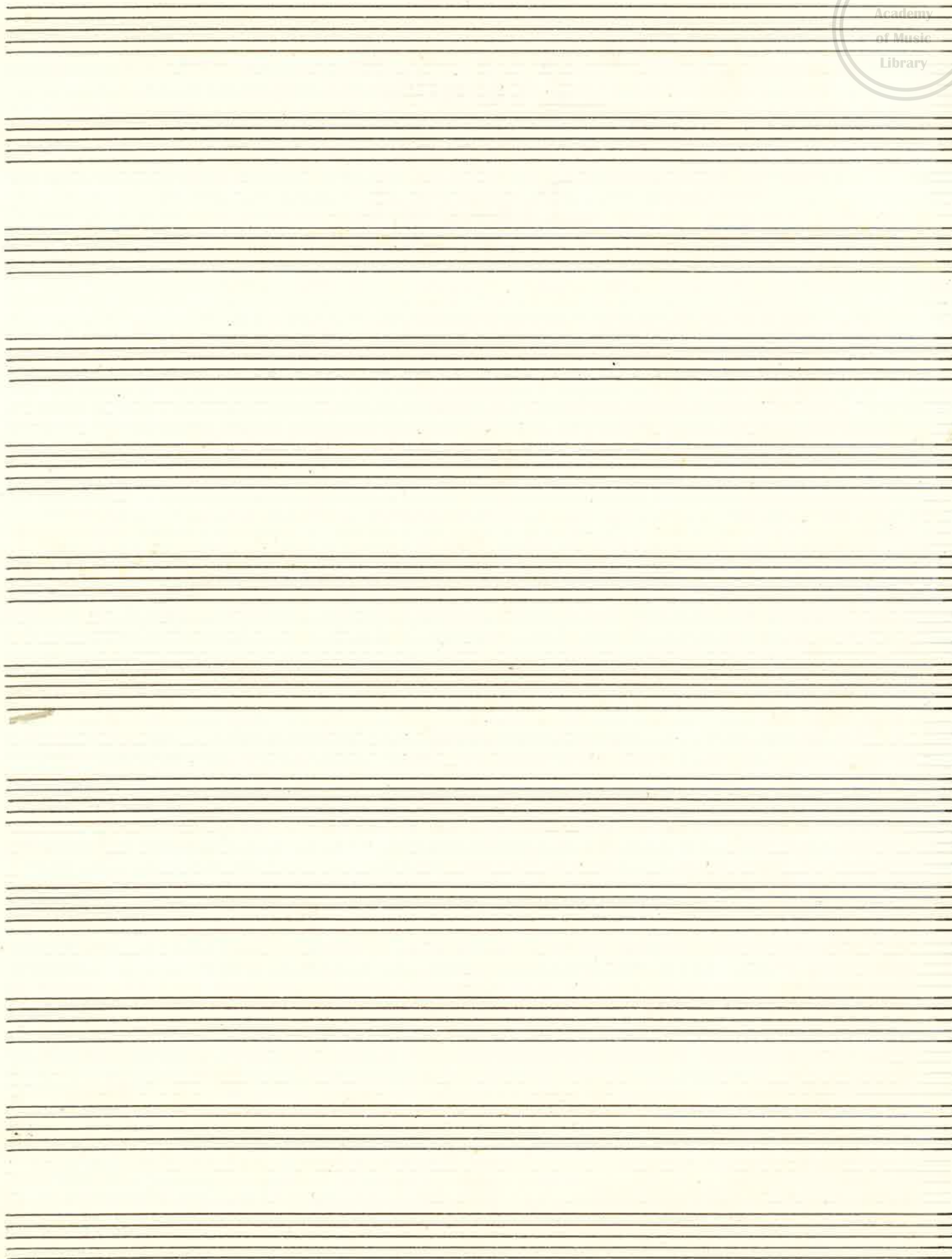


## "Prelude"

Piano forte



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# Prelude (Piano)

*Andante religioso.*  
Cue

Organ 14

*Traghetto, suave*

*Harp*



*Piu mosso -*  
Trem:

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colla parte *pp* *fp*

*pp* 8va 3

*p* cor-sustain

Tempo di Marcia:

*pp* stacc. sempre stacc:

3

3





Handwritten musical score for piano, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key markings and annotations include:

- meno* (written above the first staff)
- simile* (written above the second staff)
- accel.* (written above the seventh staff)
- cres.* (written above the seventh staff)
- ritardi...* (written above the eleventh staff)
- molto...* (written above the eleventh staff)

The score is written in a single system, with the key signature changing from one flat to two flats between the fourth and fifth staves. The notation is dense, particularly in the later staves, with many beamed notes and complex rhythmic patterns.



Larghetto. come prima:

Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and slurs. The first four systems are marked "Larghetto" and "come prima". The fifth system is marked "Con ped." and "Mazestoso". The score is written on aged, slightly stained paper.



Handwritten musical score on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "allergando" and "al fine" is written above the staff. The score concludes with a double bar line and a final note. A circular library stamp is visible in the upper right corner of the page.

allergando al fine

Eight empty musical staves, each consisting of five horizontal lines, arranged vertically below the first staff.